

Law of Supply and Demand Applied to Pictures

DRAMATIC MIRROR

OF NOTION PICTURES AND THE STAGE

OCTOBER 6, 1917

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KATHLEEN CLIFFORD
In Paramount Serial

Without Fear or Favor—by an Old Exhibitor

Who is "Number One"?



The story of PARAMOUNT'S First Serial "WHO IS 'NUMBER ONE?'" was written by that most gifted of all mystery story writers, ANNA KATHARINE GREEN.

Kathleen Clifford is the star in this continued picture of mystery and intrigue.

Nearly a year has been consumed in preparing the first serial ever offered by Paramount Pictures. That means a degree of care that has never been approached in a continued picture.

The fact that the story is by Anna Katharine Green, the world's arch priestess of dark mystery and baffling situations, is a guarantee that "WHO IS 'NUMBER ONE?'" will hold and thrill everyone who sees it.

The selection of Miss Kathleen Clifford as the star is a happy one. Her winsome personality is a shining light throughout the fifteen episodes of "WHO IS 'NUMBER ONE?'"





DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

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No. 2024

MARGARET ANGLIN IN NEW WAR COMEDY Produces "Lonely Soldiers" Out-of-Town—Play Will Likely Be Seen Here

Margaret Anglin, who was reported recently to have obtained Daly's Theater for a season of repertoire beginning early in the new year, has acquired the American rights to "Lonely Soldiers," a war comedy by F. Tennyson Jesse and H. M. Harwood, which, under the title of "Billeted," had a lengthy run in London. Miss Anglin recently produced the play in Pittsburgh with herself in the stellar role and with a supporting cast which included Phyllis Birkett, Sally Williams, Mary Leslie Mayo, Edward Emery, Langdon Bruce, and Roland Rushton. The piece will probably form an important part of Miss Anglin's New York repertoire, following her presentation of it on tour.

The comedy deals with the domestic entanglements of Mrs. Taradine an Englishwoman, who joins a society for the entertainment of lonely soldiers.

NEW EXHIBITORS' SOCIETY PLANNED Frank Hall Organizing Corporation—Twelve Pictures a Year to Be Purchased

Within a short time it is probable that the report will be confirmed officially of the formation of a new exhibitors' organization, which will be tentatively called the United States Exhibitors' Corporation. Frank Hall, of Frank Hall Productions, is the organizer. It is understood that the men who are the prime movers in forming the body are paying \$12,500, individually, for their interests. This group includes a number of large exhibitors who control chains of theaters.

Each exhibitor who lines up will be assessed on a percentage basis, and membership will entitle him to a franchise in his locality for the pictures that the corporation will buy outright. The maximum rental of a feature to each member will be \$50, which is made possible by the co-operative buying plan, and this will cut in half, in many instances, the rental charged for the same picture if the corporation did not own it.

There will be at least twelve pictures a year purchased by the United States Exhibitors' Corporation, it is reported. Although the details are not complete as yet, it is understood that each exhibitor who pays a membership fee of \$200 or more becomes a stockholder in the corporation and is entitled to a pro rata share of the yearly dividends.

GRACE GEORGE SEASON TO OPEN

Grace George will open her repertoire season at the Playhouse on Tuesday, Oct. 9, with "Eve's Daughter," a new play by Alicia Ramsey.

PICTURE MEN PREPARE TO MEET HEAVY TAX BURDEN

Measure Adopted by Congress Exempts Only Five-Cent
Houses—Manufacturers Must Pay for Negative
and Positive Films

Exhibitors, manufacturers and others of revenue would be thereby opened. However, after a later conference the joint committee decided that a stamp tax on 5 cent admissions would be impractical, and agreed to bring within their taxation plans only those admissions that are 10 cents or more. This will put all the motion picture houses, except those in the 5 cent class, in the same rank with legitimate theaters, as their admissions will be subject to the amusement ticket stamp tax of 10 per cent. It is estimated that \$65,000,000 in taxes will be collected from the picture theaters annually. In addition, taxes are levied upon positive and negative motion picture film. This will come as a serious blow for many manufacturers who have found the competition in their field particularly aggressive of late. The clause of the bill as it relates to the decision to tax all amusement admissions over 5 cents is as follows:

In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement, or a lease for the use of such box or seat in such opera house or place of amusement, there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of shows, rides, and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks, or in the case of admission to such parks.

The film taxation which falls under the title of War Excess Taxes is decided as follows:

Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent $\frac{1}{4}$ of 1 per cent. per linear foot; and upon all positive moving picture (containing a picture ready for projection) sold or leased by the manufacturer, producer, or importer a tax equivalent to $\frac{1}{4}$ cent per linear foot.

FROHMAN NOT TO SEVER FILM CONNECTIONS Producer Will Continue to Be Active in Famous Players-Lasky Enterprises While Presenting "Seven Days' Leave"

Daniel Frohman, who is devoting his attention for the present to a stage production of "Seven Days' Leave," an English melodrama, by Walter Howard, will not sever his connection with motion pictures, as has been persistently circulated along Broadway. Mr. Frohman will continue to be active in the enterprises of the Famous Players-Lasky Corporation while giving occasional attention to theatrical productions. His presentation of "Seven Days' Leave," which was seen for the first time in America in Boston, Tues-

day night, Oct. 2, is his first stage production in several years.

He temporarily left the theatrical world to engage in motion picture production. Allying himself with the Famous Players company, he was influential in bringing that organization to the top rank of film manufacturers. It was largely through his efforts that many of the leading actors and actresses of the stage were induced to appear upon the screen. For a considerable time his name was used in presenting all Famous Players productions.

TO EMPLOY TRUCKS IN TRANSPORTATION

Managers Unable to Obtain
Railroad Facilities During
Troop Movements

Theatrical managers are considering the advisability of transporting their productions via motor trucks especially in the East and Middle West where the roads are in good condition, according to reports received by THE MIRROR.

The problem of transportation is becoming increasingly serious for the managers as the troop movements of the Government grow heavier. Indeed, it is believed in certain theatrical circles that routing traveling companies in some parts of the country will come to a halt between now and the holidays on account of the needs of the Government in transporting troops and war supplies to camps and embarkation points. A recent ruling in Washington reserves to the Government the right to designate what shall be given preference in transportation. As theatrical companies do not come under the head of necessities they are not likely to be favored.

Baggage cars are at a premium, particularly in the Middle West, it is reported, and as a result several companies have been compelled to cancel engagements. Now that the greater part of the mobilization of the national army is taking place more cars than ever are being diverted to army use and fewer are available for stage organizations.

Experience has shown that where short hauls are concerned the motor truck method is no more expensive than railroad transportation. It is true that motor trucking entails greater expenditures than train hauling, but the extra amount on short hauls is lessened by the fact that there are no loading or unloading charges.

A plan has been suggested to establish a motor truck circuit which will include several of the larger cities in the New England, Middle Atlantic and Middle Western States. In those cities which are inaccessible to motor cars the managers will depend upon local theaters where stock companies are playing for the scenery and properties essential to their productions.

LONDON SUCCESS COMING

Elliott, Comstock and Gest to Produce
"Maid of the Mountains"

"The Maid of the Mountains," which has been running successfully at Daly's Theater, London, for several months, will be reproduced in the United States at midwinter by Elliott, Comstock and Gest. Music and text are the work of new hands in the theater. Jose Collins will take the chief part here as in London.

TYLER TO PRODUCE COMEDY

George C. Tyler is to produce a comedy by Larry Evans and Walter C. Percival called "Among Those Present." Shelley Hull will play the leading role.

PITTSBURGH TO BE PRODUCING CENTER

Patch to Institute New Policy at Pitt Theater—Many Stars and Novelties—War Prices to Prevail

PITTSBURGH, PA. (Special).—The Pitt Theater which, for the past two years has been showing special motion picture productions at \$2.00 prices, will open, on Oct. 9, with a schedule of dramatic offerings said to be unusual for any theater outside of New York. William Moore Patch, president and managing director of the Pitt Theater, who was the first, and so far, the only moving picture producer to elevate pictures to a \$2.00 plane, is giving up this policy because of his inability to obtain films which he deems worthy of the standards of his house.

A material reduction in the prices usually charged in first class theaters will prevail—an innovation which Mr. Patch terms a war-time economy. The maximum admission price at the Pitt will be \$1.50, and most of the seats will be \$1.00. Another unique policy in connection with the substitution of dramatic offerings for photodramatic spectacles is that the opening of new plays will occur on Tuesday night instead of Monday, and that three matinees will be given a week—Monday, Wednesday and Saturday afternoons.

The first production scheduled is "The Man Who Stayed at Home," which is now in its twentieth week at the Copley Theater in Boston. This will be followed by Owen Davis's "Mile-a-Minute Kendall," with Helen Lowell as the featured player. Other novelties for the early Fall include Fritzi Scheff, in a comedy with music called "Who's the Lady?"; Nat Good-

win in "Mr. Lazarus," and Zella Sears in "The Nest Egg."

Shakespeare is also to be included in the repertoire at the Pitt. Three Shakespearean productions will be given on an elaborate scale. The first will be James K. Hackett and Viola Allen in "Macbeth." Miss Allen will also be seen in a revival of "The Merry Wives of Windsor." Mr. Hackett will also produce "Othello," acting the part of the Moor himself, with Beatrice Beckley (Mrs. James K. Hackett) as Desdemona. Mr. Hackett will bring with him to Pittsburgh the entire production of "Macbeth," and "Othello," which were done by Joseph Urban and which are said to represent an investment of over \$100,000.

Among other prominent players who will appear at the Pitt Theater during the coming season will be H. B. Warner, Holbrook Blinn, Louis Mann, Emilie Polini and John Barrymore. Mr. Barrymore will produce for the first time in Pittsburgh John Galsworthy's "Justice." Three other important presentations of the coming season in the Pitt Theater are the first Pittsburgh production of Stanley Houghton's drama, "Hindle Wakes"; Eugene Brieux's "The Three Daughters of M. Dupont," and Shaw's "The Devil's Disciple."

Outside of these three plays and the revival of the Shakespearean plays, Mr. Patch intends to adhere largely to comedies and lighter forms of entertainment during the coming season.

ARRANGING "THEATER DAY"

A. L. Erlanger is arranging with the managers of all the important theaters in the country for the benefit performance for the American Red Cross, to take place on the afternoon of Oct. 26. It will be advertised as Theater Day, and every local manager is expected to give his service and theater free for the purpose.

BILLIE BURKE PREMIERE

Billie Burke will make her first New York appearance in "The Rescuing Angel," Clare Kummer's latest comedy, at the Hudson Theater on Monday, Oct. 8. The occasion will make Miss Burke's first New York appearance in more than two seasons.

BARRIE PLAYS ON TOUR

The Charles Frohman Company will send on tour the one-act plays by J. M. Barrie which were presented at the Empire Theater last Spring. The bill will include "The New Word" and "The Old Lady Shows her Medals," neither of which has been seen anywhere in America except New York, and in place of "The Twelve Pound Look," which has been presented extensively, a new one-act play entitled "Barbara's Wedding," will be given.

SECOND SELWYN PRODUCTION

Selwyn and Company's second production of the season will be "The Pipes of Pan," a play by Edward Childs Carpenter.

NEW OPERAS TO BE HEARD

Campanini Plans Production of Mascagni's "Isabeau"—Two American Works

Cleofonte Campanini's repertory and list of singers for the Chicago Opera Association's four weeks of opera at the Lexington Theater, beginning on Jan. 22, include several new operas and artists.

One of the operas, new not only to New York but to the United States, is Pietro Mascagni's "Isabeau," which has been heard in many European opera houses. "La Sauteriot," by a young French composer, Sylvio Lazzari, will have its world premiere here. "Le Chemineau," by Xavier Leroux, another French composer, which is popular in France, also will have its first presentation in America, as will Raoul Gounsbouurg's "Le Vieil Aigle," an opera in one act, and "Aphrodite," by Camille Erlanger, one of the favorite French composers. Massenet's "Cleopatre," which was received with acclamation at its first presentation in Monte Carlo, after the composer's death, also will be introduced here.

Other works of interest on the list are Henry Hadley's American opera, "Azora," and Arthur Nevin's "Daughter of the Forest," each of which will be presented with American singers.

"VENUS ON BROADWAY" OPENS

"Venus on Broadway," a musical revue, made its initial bow at the Palais Royal last Monday night, and gives promise of long popularity. It practically introduced a new librettist in John Murray Anderson. He is a collaborator with A. Baldwin Sloane, who wrote the music. Tuneful melodies, dazzling costumes and nimble-footed dancers combine to make a refreshing and pleasing production.

Grace Leigh impersonates the classic goddess. In the opening scene she wears a sheath of silver but as she comes to life and goes sight-seeing, she gradually acquires fashions as they appear on Broadway. She shares honors with Leola Lucey, formerly prima donna in "The Road to Mandalay." Mona Desmond scored a hit in the "Snow Ball" number. Emilie Lea and Nigel Barrie charmingly perform a futuristic jazz, and Ada Forman appears in Japanese dances. Mr. Anderson with Cynthia Perot does a special dance. The plot deals with the awakening of Venus, who drives Mars off the face of the earth.



(WHITE, N. Y.)

"A BUNGALOW IN QUOGUE" Inspires Sam B. Hardy and Juliette Day in "The Riviera Girl" to a Greater Appreciation of Love on Long Island

AGENCIES TO STOP BIG TICKET "BUYS"

Forced by War Tax to Operate New Policy—No Guarantees

The theater ticket agencies are planning to eliminate the large outright "buys" of theater coupons owing to that part of the war tax which, directed against them, provides that they give up 33 1/3 per cent. of all premiums that are in excess of 50 cents per ticket. The tax, they declare, will cut into their profits to such an extent it will force them out of business unless they remove from their shoulders the risk of guarantees to managers. Therefore, they will operate hereafter a policy whereby they will have so many seats sent to them as regulars and will take such extras as are required.

Last week the hotel and other theater ticket agencies were carrying, it is reported, buy-outs for fifteen of the productions now being presented, which means that practically one-half of the first-class attractions are playing on guarantees of from four to eight weeks. Under the new plan as soon as their guarantees will have run out they will take each evening only as many seats as they believe can be disposed of. The box-offices will probably reserve blocks of seats, subject to call from the agencies.

PLAN "LIBERTY THEATERS"

Klaw Organizing Committees to Supply Attractions at Camp

It has been decided to name the cantonment theaters, in the National Army Camps, which are now under construction, "Liberty Theaters." Marc Klaw, who is a member of the War Department Commission on Training Camp Activities, is now organizing various committees for supplying attractions consecutively in these playhouses. Sam Harris and Irving Berlin will organize the talent in the national army, and Mr. Berlin and George M. Cohan have volunteered to furnish the material for camp minstrel shows.

SHUBERTS BUY "THE DANCER"

The Shuberts have bought a new play in three acts, entitled "The Dancer," by Lawrence Hart and Edward Locke.



BESIEGING THE AUTHOR

(WHITE, N. Y.)

Members of Winthrop Ames's Company in "Saturday to Monday" taking William J. Huribut by storm. The latter is as unperturbed as if he were counting royalties. Norman Trevor and Ruth Maycliffe can be distinguished as those whose arms are nearest the playwright's throat.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Riviera Girl," Colorful Musical Play; "Lombardi, Ltd.," Presents Unusual Type of Man Dressmaker; the Shavian Sun Is Bright in "Misalliance"; Other New Plays

"THE RIVIERA GIRL"

Musical Comedy in Three Acts. Music by Emmerich Kalman. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Produced by Klaw and Erlanger, at the New Amsterdam Theater, Sept. 24.

Sylvia Vareka.....Wilda Bennett
Baron Ferrier.....J. Clarence Harvey
Charles Lorenz.....Arthur Burckley
Gustave.....Eugene Lockhart
Anatole.....Frank Farrington
Sam Springer.....Sam Hardy
Birdie Springer.....Juliette Day
Count Michael Lorenz.....Louis Casavant
Victor de Beryll.....Carl Gantvoort
Claire Ferrier.....Viola Cain
Daisy.....Marjorie Bentley

Scenery that is brilliantly colorful, music that is charming and unmistakably Hungarian, a book that is quite devoid of humor, lyrics that show resourcefulness in meter, costumes cleverly patterned after Bakst designs, a cast selected for singing, rather than comic ability, and a chorus of comeliness and agility—such are the ingredients of "The Riviera Girl." Under the direction of several masters of detail they have been combined into an attractive production of that indefinite class which some term operetta and others musical comedy.

There is exceptional richness—even for Urban—in the colors of the settings, but the quality is appropriate for the locale of the piece. His famous blue background is especially fitting for scenes along the Mediterranean, and the effect of loftiness which he imparts to his walls and buildings seem proper for the home of the lyrically ambitious, as well as for those who wish to take high flights in games of chance.

It is not an easy assignment—that of adapting foreign work of such a sentimental stamp as "The Riviera Girl" to the American stage, and making it reasonably free of bathos and still reflective of a certain atmosphere of romance and picturesqueness. Perhaps the industrious Bolton and Wodehouse did all that could possibly be done, and, perhaps, we are unjustifiably critical when we state that their product is frequently as uninspired as the works which they have not written.

The lyrics, however, are ingeniously devised. The success of "Nesting Time in Flatbush" has inspired Mr. Wodehouse to proceed sentimentally to a farther point on Long Island, and "Let's Build a Little Bungalow in Quogue" is the result. Frog, bog, log, and even grog, are made to rhyme amusingly with Quogue, and as sung by Sam B. Hardy and Juliette Day in the second act, the number scored a distinct hit.

The score is Kalman at his best. Hungarian czardas and Danubian waltzes are melodiously blended, and there is a faint trace of the love motif of the "Scheherazade" in an ensemble, which made the costumes all the more suggestive of Bakst.

Wilda Bennett, with pleasing voice and modest manner, sang the leading role—that of a vaudeville singer in Monte Carlo. Her hand is sought by the scion of a noble family, but a marriage is only possible provided she wins a title. Thereupon she is hastily married to a supposedly vicious and impecunious count, but the latter turns out to be a prince who has always figured in her fancies. Soft air, sweet music

and sentimental whispers make the marriage in the end a real rather than a mock one.

Carl Gantvoort's splendid baritone was heard in the part of the Prince. He has acquired grace and feeling since his last appearance on Broadway which help him to make possible his rather stilted speeches. Arthur Burckley was appropriately coldless as an insignificant nobleman. Frank Farrington made much of the small part of a Cockney waiter. Sam B. Hardy was occasionally funny as an American globe-trotter, while Juliette Day, as his wife, exhibited unexpected talent as a dancer. Marjorie Bentley was charming as a ballet dancer.

"LOMBARDI, LTD."

Comedy in Three Acts, by Frederic and Fanny Hatton. Produced by Oliver Morosco, at the Morosco Theater, Sept. 23.

Yvette.....Judy Harris
Muriel.....Winifred Bryson
Daisy.....Grace Valentine
James Hodgkins.....Hallam Bosworth
An Expressman.....Percival Vivian
Tito Lombardi.....Leo Carrillo
Norah Blake.....Janet Dunbar
Phyllis Manning.....Sue MacManamy
Millie McNeal.....Marion Abbott
Robert Tarrant.....Charles Hammond
Lida Moore.....Maude Gilbert
Riccardo Tosello.....Warner Baxter
Max Strohn.....Harold Russell
Miss Curran.....Carrington North
An Errand Girl.....Mary Robinson
Mrs. Warrington Brown.....Ina Rorke
Eloise.....Ruth Terry

"Lombardi, Ltd.," Oliver Morosco's latest addition to his collection of Hattoniana, is an interesting mixture of the usual and the unusual. Which of the authors is responsible for the unfamiliarity of characterization as it affects the principal figure in the play and which for the familiarity of the plot presents a question that we are at a loss to solve. At all events, we are glad to record that in the dressmaker, as acted by Leo Carrillo, the Hattons have presented a character who is in no sense feminine, who, on the contrary, is as wholesomely masculine as a janitor. No demonstration of excessive vanity about him. His shoes are not unlike those of a Park Row reporter, his clothes not dissimilar to those of a successful stock broker. The only logical sketch, one might say, if he is to win the necessary sympathy. Nevertheless, he is an unfamiliar type and we salute him.

For the plot, in respect to its basic idea, as much cannot be said. The picture of the artist who is utterly without business instinct and whose enterprise is doomed to failure but for the sentimental watchfulness of a drab little feminine personality in the background has served more than one playwright who is industrious rather than inventive. This time it is brought out with more skill and ingenuity devoted to dialogue and character than to situation for which reason, perhaps, its familiarity is more apparent.

The humor of the play—and there is a fund of it, some of which has every indication of spontaneity, and some of which has been turned out laboriously for the sole entertainment of Broadway—is developed from the characters rather than the situations, and, in such capable hands as Grace Valentine and Ruth Terry, provides a zest which,

while not always justifiable, is always welcome.

Mr. Carrillo had plenty of opportunity, Hatton knows, to overact or to imitate the methods of Dietrichstein, but he restrained himself admirably, and gave to the figure of the dressmaker a quiet force and dignity and an appropriate helplessness in the face of adversity as to make his performance an especially excellent one. Grace Valentine managed with considerable skill the character of a mannequin whom motion pictures of vampires had inspired with a desire to take a short road to ruin and Rolls-Royces. Janet Dunbar was the little gray lady in the background who came to the aid of the dressmaker following his defeat at the hands of a showman and a showgirl.

To prove that the Hattons continue to have faith in the innate viciousness of a certain class of people there were two ladies of a musical comedy chorus shown at odds over the conquest of a wealthy broker. Marion Abbott was a business-like forewoman, and Ruth Terry a nonchalant model, whose curves were dependent wholly upon gastronomical restraint.

"MISALLIANCE"

Comedy in Three Acts, by George Bernard Shaw. Produced by William Faversham, at Broadhurst Theater, Sept. 27.

Johnny Tarleton.....Frederick Lloyd
Bentley Summerhays.....Philip Leigh
Hypathia.....Elizabeth Risdon
Mrs. John Tarleton.....Mrs. Edmund Gurney
Lord Summerhays.....George Fitzgerald
John Tarleton.....Maclyn Arbuckle
Joseph Percival.....Warburton Gamble
Lina Saccapanowska.....Katharine Kaelred
Gunner.....Malcolm Morley

The Shavian sun still shines brightly in the American theatrical firmament, though a cloud of disapproval has temporarily obscured it in London. The first-night audience at the new Broadhurst Theater, a most charming and comfortable playhouse, where William Faversham presented "Misalliance" with careful attention to every detail, greeted Shaw's paradoxical and cynical wit and satiric shafts at certain accepted conventions with every indication of hilarious enjoyment. The laughter, which was more of the intellectual quality of the chuckle rather than of the obviously-inspired guffaw, grew in proportion as the play proceeded, and it stamped Mr. Faversham's first production of the season with emphatic success.

With characteristic banter Shaw seized upon a dozen or more familiar theories and philosophies of life and held them up for inspection with his usual utter defiance of dramatic technique. Dealing with nothing in particular, "Misalliance" treats of everything in general and, of course, each character at intervals talks with the voice of Shaw. The guests at the summer home of John Tarleton, a complacent, self-assertive middle-class captain of industry, test their linguistic powers over the pretended wisdom of old age, the impenetrable barrier between parents and children, Socialism, the respectability of the masses, the qualities of Napoleon Bonaparte, the aid of the Bible to athletic development, the position of Poland, feminine freedom, the tactlessness of capitalists in

giving educational advantages to the down-trodden, et cetera, et cetera. And finally when there is nothing more to be said and the characters admit as much on the stage the curtain falls and the play ends.

The misalliance is of both a class and an anatomical nature. The daughter of the manufacturer—an impudent, reckless, unconventional girl who glories in the strength of her body—is engaged to the scion of an aristocratic house, a physical weakling with all brains. A readjustment of hearts comes when out of a clear sky falls an aviator, a self-righteous, athletic individual and his passenger, a woman of doubtful identity. The latter succeeds in being the unseeking recipient of amorous attentions on the part of the men present, while the aviator loses his conventional balance when arrayed against the pursuing daughter. A representative of the working class also drops in to air his views of society.

A steady avalanche of typical Shaw conversation accompanies the activities of the characters and when the play is ended there is a sense that the security of familiar institutions and theories has been somewhat shaken.

The play has been exceptionally well cast, with special emphasis upon the selection of Maclyn Arbuckle for the part of Tarelton. It was the best performance this actor has ever given and he moved through the scenes with a delightful unctuousness and vitality. Katharine Kaelred was a good-looking Polish adventuress in athletics and the amours of aristocrats.

Elizabeth Risdon brought naturalness and winsomeness to the hoydenish daughter, and Warburton Gamble came off very creditably in the part of the respecter of virtue. Malcolm Morley was splendid as the downtrodden Socialist.

"HERE COMES THE BRIDE"

Farce in Three Acts, by Max Marcin and Roy Atwell. Produced by Klaw and Erlanger, at the Cohan Theater, Sept. 25.

Thomas Ashley.....Albert Reed
James Carlton.....Franklin Ardell
Nora Sinclair.....Mildred Booth
Robert Sinclair.....William Holden
Ethel Sinclair.....Francine Larrimore
Mooney.....Thomas Meegan
Frederick Tite.....Otto Kruger
Thurlof Benson.....George Parsons
Roberto Sevier.....Walter Fenger
Maria Tite.....Joan Shelby
License Clerk.....Kenneth Keith
Judge Huselton.....Frank Walsh
The Bride.....Maude Eburne
Hawkins.....William Lennox
De Puy Almonte D'Alvarez.....Mario Majeroni

Amusing though utterly preposterous situations which frequently contain witty dialogue and which are acted in a particularly breezy manner make of "Here Comes the Bride" an agreeable Indian Summer farce. Edgar MacGregor, who staged this collaborative effort of Max Marcin and Roy Atwell, has evidently appreciated the paucity of invention and airiness in the piece and to compensate for the playwrights' sins of omission, has directed the players to cultivate and practise speed and spontaneity. The strategy is successful, and as a result the fun is quite continuous. Several of the scenes are ingeniously contrived, though to the discriminating a sense of

(Continued on page 7)

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MR. PATCH SUBMITS FEATURE LIST

HERE is a letter from WILLIAM MOORE PATCH, president and managing director of the Fort Pitt Theater Company of Pittsburgh:

I am much interested in the editorial of your issue of September 29th, entitled "Photoplays—Past and Present." This editorial takes the form of an answer to the stand I have taken in the substitution of legitimate plays for pictures in the Pitt Theater in Pittsburgh.

May I be permitted to point out to you that I specifically stated in my interview, not that photoplays in general were declining in quality, but that Big photoplays were few and far between. I am not interested in the so-called program pictures, which may be improving or deteriorating for all I know. Nor do I doubt their great value as a medium for providing wholesome diversion for the masses of people. But I do say that there are few producers in America who are intelligent enough to evolve truly big pictures on a par with some we have had during the past three years; and I further state that this is a great tragedy because the scope of the camera is infinitely greater than that of the theater, and the output of the camera can and should be far more impressive than anything it is possible to accomplish within the four brick walls of the theater.

You state in the last paragraph of your editorial that, were a list of feature photoplays of two years ago checked off against a current list, there would be a balance in favor of the present. I take up your challenge and submit the following list of big features. And I am going to ask you, or anyone else for that matter, to tell me honestly and frankly whether there are any pictures today that can compare with those enumerated below, for spectacular effect or intelligent dramatic suspense. The list follows:

"Quo Vadis"	"The Spoilers"
"Les Miserables"	"A Daughter of The Gods"
"Cabiria"	"Civilization"
"Neptune's Daughter"	"Intolerance"
"The Birth of A Nation"	"The Honor System"

* * * * *

We agree with Mr. PATCH absolutely when he remarks that "big photoplays are few and far between." Such was the contention of last week's editorial as expressed in the comment: "It is easy to concede that few productions are strong enough to warrant extended runs at high prices, but this has been the case in the past quite as much as the present. Duplications of 'The Birth of a Nation' are not to be expected every month, or even every year for that matter."

Furthermore, we believe that the list Mr. PATCH has compiled gives ample illustration of this point. Ten productions are named covering a period of approximately five years, for "The Honor System" is a comparatively recent issue, which is still playing to big business. An exact division of the calendar line would place it among recent meritorious productions.

Closer examination of the list reveals two Italian pictures, "Quo Vadis" and "Cabiria" and one from the Pathe studio in France, "Les Miserables." We believe that these should be barred in a discussion of the advancement or decline of American directorial talent. Looking again at Mr. PATCH's selection we find GRIFFITH's two big photoplays, "The Birth of a Nation" and "Intolerance." And surely there is nothing here to cause dismay over the present. Mr. GRIFFITH is

now working on his next offering, which will reach the public in due time.

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Two HERBERT BRENON spectacles, "Neptune's Daughter" and "A Daughter of The Gods" also are given places of honor. Mr. BRENON is increasing, rather than lessening his activities and at this writing his "Fall of the Romanoffs" is proving a strong attraction at a high scale of prices. Whether it equals or surpasses earlier photoplays in point of merit is a matter of individual opinion. This leaves THOMAS H. INCE's "Civilization" and COLIN CAMPBELL's "The Spoilers" among the ten best pictures since the origin of the multiple-reel photoplay.

Eliminating "The Honor System," because of the date of its release, Mr. PATCH mentions the works of four American directors, all of whom remain in the field with every prospect of bettering earlier accomplishments. During the past year a number of photoplays have been presented at high prices with varying success. We might mention off-hand "The Fall of the Romanoffs," "Joan the Woman," "Twenty Thousand Leagues Under The Sea" and "The Submarine Eye" (American), "The Manxman" (English), and "The Warrior" (Italian). We do not assert that all of these are great pictures, or that they have drawn full houses at high prices, but conditions other than artistic quality must be considered.

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Four or five years ago photoplays such as "Quo Vadis" and "Cabiria" were new. They caused a sensation. There was nothing between the cheap "movie" house and the "legitimate" theater for admittance to which a considerable sum was expected. Since then houses of the type of the Rialto and the Strand have been developed in which satisfactory entertainment is offered at less than half "legitimate" prices. It is no longer necessary to pay \$1.50 or \$2.00 to see good pictures in pleasing surroundings.

It has become more and more difficult to convince the public that an eight-reel photoplay is worth four times as much as a five-reel photoplay, and, of course, it seldom has been, or is.

Even able directors cannot be certain of producing sensations, any more than competent playwrights can guarantee to write them, and it is not surprising that two-dollar pictures are rare in this day of photoplay sophistication. Only the extraordinary in screen depiction commands special attention and the mood of the moment responds more readily to pictures of fact than to those of fancy, as Mr. PATCH knows in the instance of his own impressive Italian war film.

EXCESS MONEY FOR PLAYHOUSES

A WELL-KNOWN architect of New York is quoted as saying that more theaters have been erected here in the last three years than at any time in the history of the city. The same is true of garages, new types of motor cars and other things which contribute to the pleasure and comfort of the public. But, following this statement, the architect says that it is almost impossible to get money for residential projects.

What does it mean? There never was a time in the history of New York, or of other great cities of the country, when there seemed to be such a demand for amusements. And this in the face of the fiercest and most merciless war in history; in spite of greater demands for all classes of charities than were ever heard of before and in disregard of high prices that are ascending every hour. Before this gigantic aggregate the cry comes up for more playhouses—more players. What is the answer?

CALL TO CUT OUT ENCORE

A NEWSPAPER in Ohio, *The State Journal*, of Columbus, which is the Capital of the State, calls for the elimination of the theatrical encore. Why theatrical? All encores are theatrical. You applaud a public speaker or an act in a circus, but you encore in the theater. Encore is defined, according to the *O. S. J.* as "a greedy theatergoer's desire to get more than his money's worth." Doesn't something depend upon the source of the encore? The definition fits the gallery where the price is 50 cents. But the man downstairs who has paid \$2 or \$2.50 doesn't expect to get more than his seat has cost him.

Then why does he encore? Nine times out of ten, because the man in front of him does. Well, why does the man in front encore? Because, ninety-nine times out of a hundred the friends and admirers of the player—those known in the old days as the claque—ruffle the air and blister their hands. The encore is contagious, more contagious than sincere. There is a difference between encore and applause, but the manager doesn't think so. Every clap of the hands is to him an encore, and up goes the curtain. It makes the player glow. Most actors could live on encores if every article of food was Hoovered to the infinitesimal.

It is the opinion of an old stage hand that the encore is on the wane. If the derivation of the word is correct, it ought to be. The *O. S. J.* is authority for the statement that encore is from the French, "en", meaning among, and "cochon", pig. Among the pigs.

NEW ATTRACTIONS FOR THEATERGOERS

(Continued from page 5)

labor is always apparent, and the characters, while of a generally amusing design, are often unreasonable in their activities.

Minute inquiry into the complications of this class of entertainment is never necessary. Suffice it to state that in this particular farce the predicament of a nearly-married lawyer, who is as impecunious as he is ambitious, serves as the base of inspiration. His rise to sudden fortune through a hasty marriage to an unsightly widow, his efforts to extricate himself in order to appear attractive and honorable to an impulsive flapper, and his success at the end through the aid of the usual bungling friends, provide the action.

The authors have neglected opportunities in the second act for risque situations which an Avery Hopwood would undoubtedly have developed most amusingly if questionably. Perhaps inventiveness and buoyant vulgarity will come with experience.

Otto Kruger brought naturalness and vivacity to the part of the lawyer, while Francine Larrimore was a petulant heroine. Maude Eburne was again seen in a grotesque characterization and Frank Walsh provided much merriment as a judge with an impediment in his speech.

"MOTHER CAREY'S CHICKENS"

A Comedy in Three Acts, by Rachel Crothers. Based on the Novel of the Same Name, by Kate Douglas Wiggin. Produced by John Cort, at the Cort Theater, Sept. 25.

Osian Popham.....Wallace Owen
Gilbert Carey.....Lorin Baker
Nancy Carey.....Edith Taliaferro
Mother Carey.....Edith Barker
Kathleen.....Doris Eaton
Peter.....Charles Eaton
Cousin Ann Chadwick.....Marie L. Day
Julia Carey.....Mabel Acker
Mrs. Osian Popham.....Ursula Elsworth
Lallie Joy Popham.....Helen Marqua
Ralph Thurston.....Robert Glecker
Cyril Lord.....Stuart Fox
Tom Hamilton.....Thomas Carrigan
Henry Lord, Ph.D.....Wilson Reynolds

"Mother Carey's Chickens" are a flock of Pollyannas in a Plymouth Rock atmosphere. Through all the trouble over the deed to the yellow house in New England, where they have come to live with their mother, who is that most beautiful thing in the world—a mother who insists on mothering the whole community—they are inhumanly philosophic. Through all the sorrows of the shattered love affair of Nancy, which finally turns out all right and wins for them the house, they proceed with more fortitude than is generally evident in people. The only representatives of the human race who display dispositions nearer normal are even won over to the ethereal qualities of the Carey family in the end, and so we are left, our minds filled with sugar, rapt but unconvinced, in the presence of a company of angels.

Rachel Crothers and Mrs. Kate Douglas Wiggin have concocted from the ingredients in the latter's novel a down-East rural play of a popular type in the "Little Women" school, but lacking that particular play's substantiality. The details of the pretty story will meet with an enormous amount of approval from the young of all ages. The latter will respond to the romance, the tears and the allopathic doses of honey to make it popular.

The play was capably acted by a well-balanced company. Next to Edith Taliaferro's winsome characterization of Nancy, the honors went to Ursula Elsworth and Helen Marqua, who supplied the play with a genuine note of

HEARD ON THE RIALTO

A report from London states that the receipts of "Chu Chin Chow" for a period of nearly a year amount to over \$600,000—a neat sum, indeed, when war conditions are considered. But where the English public has been liberal in its patronage of the Oriental spectacle, the American public is expected to be lavish, according to the barometrical bulletins of Elliott, Comstock and Gest.

Oriental spectacles always did have a fascination for American audiences, perhaps because the picture of slave girls in bizarre costumes dancing to exotic strains is our predominating idea of Eastern life. Probably no stage slave girl has ever reached in America the artistic finish, the subtle suggestion, the colorful appeal of Leopoldine Konstantin in "Sumurun." There was an artist! There was truly "a slave girl of beautiful enchantment!"

We are not reciprocal in our theatrical relations. We should send Occidental spectacles to the East in return for the entertainments it has provided us. We should route to Bagdad and Canton such productions as the "Follies" and permit people of those cities to understand, through the common knowledge of contour, the principal achievements of our theatrical life and institutions.

Again it must be repeated that art knows no nationality. Herr Franz Lehar, of Vienna, and Mr. Cosmo Hamilton, of London, have collaborated—at a distance, to be sure—upon a musical play which the Shuberts are preparing for Broadway.

We imagine Lehar would make good interview "copy" were he to visit New York. A man who revolutionized musical comedy production as he did a few years ago ought to have something interesting to say. But then, so would Shaw, D'Annunzio, Dunsany, the stage producer at the Grand Guignol in Paris; Bakst, Gordon Craig, and Hermann Bahr. Meanwhile the platitudinous piffle that is uttered by their disciples and imitators who do visit New York finds monotonous repetition in the public prints.

The conservatives among the critics who cherish the form of musical comedy as exemplified by "Rambler Rose," and who were dismayed by the somewhat harsh comparison of their radical contemporaries between the methods employed in the manufacture of that work and those of the Bolton-Wodehouse-Kern school, have started an effective counter revolution. They have retorted that even with the assistance of Urban and Kalman camouflage, Messrs. Wodehouse and Bolton have turned out in "The Riviera Girl" as arid and witless a book as ever found its way into beloved old-fashioned productions. In addition, they point out that Harry B. Smith is always Harry B. Smith, while Bolton and Wodehouse are frequently overworked.

Last Winter attention was called in the press to the "utterly unlikable, the beautifully romantic," figure of the Italian organ-grinder which Otis Skinner represented in "Mister Antonio." Rises the reviewer of the Chicago *La Tribuna Italiana* to remark that Skinner's impersonation of the character "is typical of the low-class Italian-American in the making, of whom the American poet Daly has written so many beautiful poems. Mr. Skinner portrays the type in all its impulsive rustic chivalry and generosity."

Following is the official roll of contemporaneous press agents in New York for the season of 1917-1918. The names and characterizations have been furnished by one of their number:

Edward Beau Brummel Dunn—
with Coban and Harris.
Francis Domesticity Reid—
with Charles Frohman, Inc.
James Vocabulary Brady—
with Klaw and Erlanger.
Townsend Shamrock Walsh—
with Winthrop Ames.
Toxen Dynamic Worm—
with the Shuberts.
Frank Simile Wistach—
with the Shuberts.
Jay Juvenility Barnes—
with Oliver Morosco.
Wendell Erudition Dodge—
with David Belasco.
Brook Suavity Pemberton—
with Arthur Hopkins.
Eddie Big-Showman Cooke—
with Smith and Golden.
Murdoch Urbanity Pemberton—
with the Hippodrome.
Joseph Oleginous Dillon—
with Joseph Weber.

Percy Indefatigable Heath—
with Wm. Harris, Jr.
William Tireless Sill—
with Charles Dillingham.
Leander Front-Page Richardson—
with W. A. Brady.
John Romance Touché—
with Geo. C. Tyler.
Walter Prolific Kingsley—
Palace Theater.
William Encyclopedia Reynolds—
with John D. Williams.
Samuel Get-there Hoffenstein—
with A. H. Woods.
Charles Indomitable Hayes—
with Selwyn & Co.
Clarence Astute Hyde—
with Henry Miller.
Clint Old-Reliable Moffett—
with J. Fred Zimmerman.
Will Gallantry Page—
Elliott, Comstock & Gest.
Wells Daddy-of-em-all Hawks—
Publicity Bureau, U. S. Navy.

comedy. Stuart Fox gave a really moving portrait of a local artist and Thomas Carrigan was a pleasing hero.

"BRANDED"

Four-Act Drama by Oliver D. Bailey, Produced by the Author, at the Fulton Theater, Sept. 24.

Ruth Belmar (Barrow).....Christine Norman
"Billy" Pittman.....Dwight A. Meade
William Pittman, Sr.....Walter Craven
Prof. Spettigue.....Jack B. Hollis
Dolly "Dot" Belmar.....Blanche Moulton
"Velvet" Kraft.....Geoffrey Stein
Officer Merrill.....Guy Hittner
Amos.....G. Lister Paul
Douglas Courtney, Sr.....Frank MacDonald
Mrs. Courtney, Sr.....Jennie Ellison
Douglas Courtney, Jr.....A. H. Van Buren
"Silver".....John F. Webber
Roselinda.....Dorothy Burton

Dora.....Agnes Findlay
Tony.....H. H. McCollum
Officer Boyle.....T. Gunn

There are enough heartaches, criminalations and recriminations in "Branded" to build a Bridge of Sighs from Bedloe's Island to Spuyten Duyvil with waystations for extra woes. Strictly analyzed, "Branded" is not quite melodrama, but it is dangerously close to the old thrillers. The conscientious acting by Christine Norman, who was one of the lights of "Upstairs and Down," added to her personal charm—a part of which is a modesty of demeanor that wins and holds—saves "Branded" from being East Lynneish and New Magdelineish.



(WALL, N. Y.)

A NEAR-BRIDE IN DISTRESS
Francine Larrimore in "Here Comes the Bride" Disdains the Attention of Mildred Booth and Franklyn Ardell

TO PRESENT LEHAR OPERA

Shuberts Place "The Star Gazer" in Rehearsal—J. C. Thomas in Cast

The Shuberts will present shortly in New York a new operetta, "The Star Gazer," by Franz Lehar, composer of "The Merry Widow" and "Alone at Last." The book has been adapted from the original by Cosmo Hamilton. Rehearsals have begun with a cast which is headed by John Charles Thomas. The company will also include Beth Lydy, John T. Murray, John Harwood, Wanda Lyon, and Edna Temple.

COMPANY LEAVES FOR HAVANA

The players engaged to appear in "The Land of Joy," a Spanish operetta, at the Theater Nazionale, Havana, sailed from Key West on Sept. 27. The Americans who are to take part in the production are Nanette Flack, George Lydecker, Irving Brooks, Ruth Boyd Ober, and twenty-five chorus girls. In Havana they will join a company of Spanish singers and dancers. After a three weeks' engagement, the company will come to New York.

Any woman who is haunted by a past for which she is not responsible, will find much to think about in the part of Ruth Belmar, who is Ruth Barrow in the young ladies' seminary in order to escape the shameful character of her mother, the role of which furnishes the only gleam of humor in the four acts. This unenviable character is taken by Blanche Moulton.

The next character of force, sufficiently realistic to make the audience hate him, is played by Geoffrey Stein, who is billed as "Velvet" Kraft. Stein looks and acts the part of the villain who pursues Ruth Belmar and breaks up the only pleasure the author gives to her. If Stein could be induced to speak above a whisper he would be hissed by the audience. Perhaps he knows this. The last act brings Ruth out of all her troubles, but not until she has grown old and haggard. The finale is too abrupt and will undoubtedly be toned if the play is to last. Predictions are rife that "Branded" will soon find its way to the screen.

PHOTOPLAY PRODUCTION AND DISTRIBUTION ADJUSTED BY LAW OF SUPPLY AND DEMAND

Adolph Zukor, President of Famous Players-Lasky Corp., Defends High Salaries Paid Stars—Economic Differences Between Screen and Stage—How Public Has Come to Expect the Best in Pictures

BY ADOLPH ZUKOR

(LAST OF SERIES OF FIVE ARTICLES)

ECONOMIC conditions in these present days of stress cannot be taken as a criterion for all time; therefore, the high prices prevailing in many instances may frequently and with justice be regarded as unreasonable or unjust. But, as economists have reminded us since the laws of trade were established, prices are regulated by supply and demand. This is a law which is virtually fixed and is only altered temporarily by exigencies resulting from war or disaster in one form or another.

It is my intent, in this fifth and final article of my series of talks to readers of THE DRAMATIC MIRROR, to show that the economics of the motion picture industry are just as surely determined by the law of supply and demand as are those in any mercantile business.

It is a truism to remark that the demand for high-class pictures is increasing. The public is demanding better entertainment of this character, and as a consequence the exhibitor is insisting upon a higher standard for his patrons. The mediocre, the ordinary, even the fairly good, is no longer accepted by either the showman or the public. Quality of production and presentation are alike imperative if the exhibitor is to retain his patronage and increase his business. Motion pictures are no longer a novelty. While, as some contend, the true function of a moving picture is to "move"—nowadays it must move in channels that are distinctively superior to those which sufficed in the early days of the industry.

Public Expects the Best

As I have pointed out several times in my previous talks, the exhibitor having educated himself to the appreciation of high-class motion pictures, has in turn educated his public to expect them and to be satisfied with nothing else. Cleverness in theme and action, art in photography and investiture, genuine merit in acting—all these things are essential to-day. Needless to say, this is the best possible thing that could have happened. Had it not been for this development, this tremendous advance in quality as a result of an insistent demand therefor, the pictures would hardly have progressed beyond their first crude stages and we should not have been able to point with justifiable pride to the fact that the industry now ranks fifth in importance in our country.

This advance has created the star system. It is the real reason for the appearance of distinguished names in the roster of the great producing organizations. It is the reason for the superior array of dramatic talent offered by the companies releasing through the Paramount and Arctcraft organizations. It is this same demand for the best in pictures that has developed and attracted to the film world the greatest pro-

ducers, the foremost writers, the most artistic scenic artists and so on. It has necessitated the formation of organizations to distribute the resultant productions upon a systematic plan, whereby nothing is left to chance and it is possible to plan ahead with absolute certainty—so far as human endeavor can make anything certain in life—the outcome.

Perhaps no subject connected with the motion picture industry has aroused more discussion among laymen, and even in the ranks of the business itself, than the reported enormous salaries paid the leading film artists. Comparisons are frequently drawn between the incomes of the screen stars and those of the so-called legitimate stage. There have been many to contend that the former received far more than they could possibly be worth. It is here that the law of supply and demand enters to settle this argument finally.

Comparing Screen and Stage

Let us consider for the benefit of the unthinking layman the comparative conditions of screen and stage; from a strictly economic standpoint they are widely dissimilar. For example, the star of the speaking stage is confined to one stage. He has not acquired the faculty of appearing in more places than one at the same time. He may attract crowds to one theater on a given afternoon or evening. But that is all he can do. On the contrary, the screen star may draw multitudes of amusement-seeking persons to theaters in ten, twenty, a hundred communities, as the case may be. His pictures go into every land and he becomes a popular figure perhaps in South Africa or South America, even as he is achieving like

popularity in our own country. There is practically no limit—it is like an endless chain.

When the stage season is ended the star may rapidly become simply a memory, unless fortunate enough to secure an engagement of some other character through the off-period. But the screen star in each specific photoplay represents a lasting and enduring entertainment. Films know no seasons. The shelves of Paramount and Arctcraft are an ever-increasing library of film classics, some of which are perennially popular through many years. The star has no chance to grow stale so long as provided with suitable vehicles. This, of course, explains why there is a constant demand for good screen material to fit the personalities of the various luminaries of the film world; this is the reason that high prices have been paid for photoplays and why the foremost authors and playwrights of the day are turning in ever increasing numbers to the field of the photodrama.

However, money is not thrown away upon salaries or in any other direction. Six figure salaries are comparatively few and are only paid when the star has demonstrated an earning power justifying them. Here is where the Star Series Selective Booking plan recently adopted by Paramount offers the most feasible method of determining salaries. By its means the exhibitor may select only such stars and pictures as he knows will please his patrons. This places every star upon his or her individual merit. Only in accordance with the earning power each star represents to the exhibitor are salaries paid.

Despite that critics of the industry

have asserted on numerous occasions that it was conducted on anything but a businesslike basis, those who know are perfectly aware that this is a ridiculous contention. Certainly there have been some who have been unwise or even foolhardy, but their memories are all that remain. The producing organizations conducted on a safe and sane basis are the only survivors.

Earning High Salaries

A common assumption among some of those who regard the motion pictures from an outside viewpoint is that the stars are creatures of luxury, indolent, given to riotous living, working only semi-occasionally and existing upon vast and unearned incomes. This is too absurd to merit an answer, really, but it is only just to say that the stars who are really such and who have retained their position in the stellar galaxy, are hard-working people, giving of their best, devoting nearly all their waking hours to their art, earnest and in the main conscientious. It must be remembered that they, too, are governed by the old law of supply and demand. The moment they cease to please the public, they cease to command their accustomed salaries. It is imperative, for their own success, that they shall continually satisfy. And when the fickle nature of the public is taken into consideration it will be admitted that this is no small contract.

But the film public is less fickle than the stage public. This is perhaps the result of the multitude of consistently good pictures now being produced. The people have learned to expect that their favorite players will be provided with suitable stories. Thus is the producer also continually kept upon the *qui vive*. The moment his pictures drop below the level there will be a consequent falling off in patronage. A star may be killed by poor vehicles—and frequently is—just as a poor player may kill the best story.

Having reached the point in motion picture production, distribution and exhibition where we know what is necessary to continued success; when guesswork is no longer the rule, as it was in the beginning, and the element of chance has less to do with the business than it once had, it is largely our own fault if we do not succeed.

To-day, in the midst of conditions that have given pause to many great enterprises, the motion picture industry is gaining steadily and making continued progress. The answer is contained in the natural workings of the old law of Supply and Demand. Nor is there any indication of a backward trend. We who are, to pervert a colloquialism, on the inside looking out, see that the future of the films is only limited by our own capacity to continue giving the public what it wants.



JACK PICKFORD AND LOUISE HUFF—"The Ghost House"

PATHE ENGAGES FOREMOST PLAYERS IN ACCORD WITH BIG FEATURE POLICY

Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn, Pearl White and Mrs. Castle in First List Given Out by J. A. Berst—More to Follow in Pathe Plays

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., announces that his company has determined upon a new feature policy for the season now beginning, which will go into immediate effect and will embrace the following box office stars: Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn, Pearl White and Mrs. Vernon Castle. In addition there will be more names added to this list, according to rumors linking with Pathe some of the biggest stars in film-



J. A. BERST

Vice-President and General Manager, Pathe.

dom, and the Pathe feature program will include a series of special Russian Art Films which are expected to create a sensation.

It can be authoritatively stated that the immense financial resources of Pathe are to be used to the fullest extent in making the Pathe program pre-eminent. Pathe has given evidence many times of the solid rock foundation on which it is built and there is no doubt in the minds of authorities in the trade that under the administration of Mr. Berst, a man who has been for over twenty years in the motion picture business, Pathe is about to show the strength which consistent and careful planning has made possible.

Released as Pathe Plays

Pictures starring Mrs. Vernon Castle, Pearl White, Fannie Ward, Bessie Love, Bryant Washburn, Frank Keenan (and others to be announced), will be released as Pathe Plays under the star series plan. Exhibitors may book all the Pathe Plays featuring all Pathe Plays stars or all the pictures featuring any one or more of them. The pictures will, it is promised, be in every way comparable to the biggest features on the market today and the company hopes to make this the new standard by which features should be judged. They will be accompanied by a heavy direct-to-the-public advertising campaign conducted as actual and definite co-operation with exhibitors.

The name Pathe Plays is always to be used in two words in the plural and whenever printed will appear in a distinctive style of script designed by a type expert.

Until further notice, pictures starring Gladys Hulette, Antonio Moreno and Baby Marie Osborne will be "Gold Rooster Plays." They will continue one each week up to the program released Oct. 14. Thereafter they will be released intermittently. Oct. 14 will see the release of the first of the Pathe Plays and the program will also include a strong five-reel "Gold Rooster Play." This does not mean that the program will always include two features though it will do so frequently.

"The Vicar of Wakefield," "Les Miserables," "Today" and "The Mad Lover" are classed as neither Pathe Plays nor Gold Roosters but as Super-Features.

Russian Art Films

A series of twelve or more Russian Art Films will also be released during the coming Winter at intervals of every four weeks. These are chosen from Russian pictures produced under the auspices of the Russian National Theater, starring the most famous actors, and written by the most famous authors of the new democracy. They will be released during the Winter as a Russian repertory. The first will be "The Painted Doll," a powerful drama which is said to have a truly remarkable "punch." Further titles and complete details will be announced and this series will also be exploited by a special advertising campaign which should bring American audiences in large numbers to see the best of "the pictures that are different."

The announcement of Pathe's new feature policy carries with it the inference that this company is determined to be a leader in this field as in the serial, news and educational.

"Today the majority of picture theaters in the United States run the Pathe News. Eight thousand run Pathe serials, and we are going to do the same thing with features," said Mr. Berst, in discussing the new feature lineup.

"We know that the day of the little fellow is past. We know that to stay in business we have to be a great big company, and if you will look back over Pathe's past history you will see that years ago Mr. Pathe foresaw the coming of the present situation. He knew that big companies would be the only survivors in the industry.

"Years ago, by building great big foundations, he planned to make Pathe one of the few companies that will eventually survive. For instance, we have been years equipping our plants so that we make all our own raw stock. This is a great advantage. We even make our own cameras. We make our great printing machines, the only ones of their kind in the world. The result is that we can print a reel of news film in about one-fifth the time that any one else can print it. This means that we can get out our News Weekly days ahead of any one else.

News Reel Business Doubled

"Our news reel business has doubled in the last year. It is going to double again. We are a much bigger publishing concern today than the *Saturday Evening Post* and we are going to be still bigger.

"Nobody can catch us, because years

ago Mr. Pathe perfected the machines that enable us to turn out thousands of feet of film while others turn out hundreds. In other words, like Ford and Ingersoll, we have the machinery which others don't have and the business of others would not justify them in spending the cost of installation, even if these machines of ours were for sale, which they are not.

"Millions are wasted annually because of imperfect business methods and systems in the exchanges. In fact, three exchanges could handle all the business of New York better than the present forty exchanges, if the three were run according to the proper system. The exhibitors pay for these thirty-seven superfluous exchanges. So the system which we are building up is a very big and important thing to exhibitors.

"We have said nothing about the pictures in which Mrs. Vernon Castle stars until now when we have seen a number of them and know that they are great box office attractions, that they will get exhibitors big money and, therefore, will justify us in charging big money for them, as Pathe Plays, the name which will mean quality in every regard and which will be advertised to the nation in a country-wide campaign.

"We have signed a number of very big stars. We are signing them all the time. The name Pathe Plays will mean big stars, big directors, big stories, big advertising. We intend to make Pathe a bigger proposition than it has ever been before. In so doing we are going to forget neither our friends, nor the principle of giving value for value that has made us financially the strongest company in the motion picture business."

Mrs. Castle's First

The first of the Pathe Plays will be Mrs. Vernon Castle in "Stranded in Arcady," by Francis Lynde, scheduled for release Oct. 14. Francis Lynde is one of the most popular American writers of this kind of fiction. "Stranded in Arcady" was very successful both as a serial story and as a novel. It is a thrilling, fast moving photoplay in which Mrs. Vernon Castle is supported by a splendid cast, including Elliot Dexter.

It is reported that Fannie Ward's first picture under the Pathe Plays banner will be the famous A. H. Woods stage success, "The Yellow Ticket." By the terms of her contract with Pathe she receives one of the biggest salaries ever paid a picture star. It is reported that by an arrangement with A. H. Woods and Pathe, Miss Ward is to appear in the leading roles of "Common Clay" and "Innocence" in addition to "The Yellow Ticket." George Fitzmaurice will be her director.

Frank Keenan, it is stated, will immediately begin work in Pathe Plays. He made his biggest screen success in Thomas H. Ince's "The Crab" and "The Bride of Hate." He was also starred in "The Thoroughbred" and "The Sin Ye Do." His masterly interpretations have made him known and popular wherever motion pictures are shown.

Bessie Love, who played in Tri-angle pictures, as Douglas Fairbanks' leading woman, was born in Los Angeles only seventeen years ago. "The

Flying Torpedo" was the title of the film that first made Miss Love a factor to be considered. It was her work in it that resulted in her being given a part opposite William S. Hart in "The Aryan." The result was that she scored again.

When Douglas Fairbanks came to Los Angeles he determined that Miss Love and no one else should be his leading woman. In consequence she was with him in "The Good Bad-Man," "Reggie Mixes In," "The Mystery of the Leaping Fish" and other successes. Then she played with De Wolf Hopper in "Stranded" and then with Wilfred Lucas in "Hell-to-Pay Austin." Other features in which she has figured prominently were "A Sister of Six," "The Heiress at Coffee Dan's," "Nina, the Flower Girl," "A Daughter of the Poor" and "Her Family Name."

Washburn Popular Star

Bryant Washburn has made a series of personal triumphs during the past six or eight months thereby earning his reputation which qualifies him as a Pathe Plays star. "Skinner's Dress Suit" and some of the other pictures of the Skinner series are subjects in which Mr. Washburn has made himself one of the most popular stars on the screen today. He is a splendid actor who is particularly suited to the high comedy form of photoplay, which is now becoming the most popular and for which it is hardest to obtain capable stars.

In addition to these well-known favorites who have already been announced as Pathe Plays stars and others to be announced, it is stated that Pathe is signing some of the best known directors in the business to produce the pictures in which they will be featured. Complete announcements of the organizations behind each of the stars will be made soon.

PAULINE FREDERICK'S NEXT

"Mrs. Dane's Defense," Directed by Hugh Ford, for Paramount

Following her appearance in the Paramount production of "The Hungry Heart," Pauline Frederick will be seen in the title role of "Mrs. Dane's Defense," the drama by Henry Arthur Jones. Margaret Anglin created the role of Mrs. Dane in America and achieved a memorable success. The play is one abounding in situations that are poignant in their intensity and the character of Mrs. Dane is one that suits Pauline Frederick's dramatic technique. Hugh Ford directed the Paramount adaptation of the play.



ANITA KING
A Horkheimer-Mutual Star.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Another Side to the National Association's Engagement Bureau—The Menace of So-Called "Artists' Agents"—Wall Street and the Motion Picture Industry

LORDY, we've stirred sumthin' up! When we ran our innocent paragraph on the needlessness of an engagement bureau conducted by the National Association of our beloved industry, our main objection was that such a bureau wouldn't clear up the "silly salary" evil as applied to the big stars the least bit. We stated that we didn't think the smaller people needed regulation. At the time we never dreamt of the evils existing in connection with the employment of these latter, as since pointed out to us. Now that we have been "educated" we are keen for the new bureau. What has brought the change? Listen!

It seems that the run of people seeking employment with the picture producers have been the victims of the worst gang of fakers that ever disgraced a business—they go under the name of "artists' agents." These gentlemen would rent a cheap suite in some building in the theatrical district, perhaps add the token "authors' agent" to look the more respectable, and claim to serve as the direct channel for employment with the big producers. Some of them did get an actor or director a job here or there, or make the sale of an odd book, which resulted in the prestige necessary to do business. Plenty of enlargement on the actual accomplishments—mysterious rushings out of the office to "conferences" with producers and an assortment of bull, bluff and guile generally that would do credit to a German diplomat, these were the stock in trade. And what the detestable practices of the gentry were I am permitted by my informant to only intimate.

The first discovery of the producers was that the agents were everywhere using the names of the producers in vain. If studios had the complement of directors, actors or writers the agents assign to them in their promises to clients, you could muster an army division at any one of them! This was the least of the offenses, though. Grafting was one of the worst. Seduction was another of the worst. The "representative" had a way of asking the pretty applicant to "come in to talk over a contract with the Spasmograph" toward evening. And so the producers' own bureau was evolved—as the best possible notice to the world at large that the industry is not responsible for the leeches that have fastened on. And now that I have been posted I trust the National Association will accept my apologies. The Service Bureau—if it succeeds in eliminating the agent—is the most creditable conception of the National Association since its birth. And I say this from the heart!

The rumor persists that Triangle's financial difficulties persist.

That Pathe have signed four of the "real big" stars.

That we were right about our export market tip.

That Fred Collins will announce "something" as big as the Petrova deal in two weeks.

That the much-talked-of Shubert-Ince-Hammerstein deal is still very much up in the air. The sale of the Elaine Hammerstein-Ralph Ince picture to the Jewel would seem to prove as much.

That Fred Warren has known the name of the Mary Garden director for three weeks, but simply wouldn't tell.

Warren, by the way, is one of those succeeded-through-merit men you do find in this business—if you look hard enough! He had certain efficiency ideas in relation to both producing and distributing. One of the magnates engaged him at a nice salary to put the ideas over. But Warren noticed that he wasn't putting the ideas over, wasn't being allowed to. Now, Warren was conscientious. He might have gone right on drawing the big salary from the magnate, who was glad to have Warren's services (limited as they were). So Warren quit. Goldwyn success is the result.

Splendid film man was made head of new and gigantic film concern. Owner of latter put in personal friends as department heads. Loaded the concern to the gunwale with 'em. Of course, the splendid film man hadn't a chance! Perhaps his protest would have taken the form of an out-and-out resignation hadn't contract stipulations interfered. And so the new firm lost tons of real money. But the state of affairs was better understood in the outside film world than such things generally are. As a result no one blamed the general manager. In fact, one of the most important distributing concerns has just given him an important position, and of course he'll make good.

Sometimes an actor has to pay the penalty of being too well known. Chicago star who will likely join Pathe is a case. Has wife, baby and contributes to support of relatives. Has few thousand in bank—not enough to cover his

dependents half decently should he "go." The same sort of draftee—yes, he was drafted—that the boards have exempted in thousands of cases. But he was well known. Perhaps some of the fools whose mash notes he wouldn't answer, started it. Anyway, a rain of complaints about the exemption was showered on the authorities. His wife was a high-salaried actress! It seems his wife was one of those sensible help-mates who had given up the stage for the home but who once did "work a picture" to earn the price of some special things for the baby. Anyway, the mischief-makers raved. Actor making thousands of dollars a week, and whose wife was making hundreds, wouldn't join the colors! The authorities, however, didn't go by the "press stuff" but their knowledge of the true state of affairs. The exemption stood. Exact justice was done—even though the claimant was a "movie hero" with his pictures in all the papers!

Talk of Wall Street at last "coming" to the picture business is agitating the sidewalks of Reel Row, due to "definite information" printed in one of the trade papers. But I have it on the very best possible authority that the information emanated from a close friend of the head office boy to the second assistant editor. My informant will lay the Leavitt Building against a biscuit that the thing never happens.

Talk around the Row also convinces me that THE MIRROR'S Commissioner Bell interview "took," but I heard one kick on the Commissioner. There are a number of fake schools who prey on screen aspirants and they advertise their business openly, even on the back cover of picture theater programs. This informant tells me that he pointed out the whole situation in a letter to Commissioner Bell, and although that was three months ago he has never had an acknowledgment. That means, of course, that the Commissioner, or his secretary, pitched the letter in the

waste basket, for the writer is a most reliable gentleman who, if he states he complained, *did* complain. To me it is all a question as to whether these schools are in Mr. Bell's province. My thought is that they are. In that event he should investigate with typical Bell thoroughness and if he finds the unwary are being parted from their money by deception, go after those responsible as he would after a rotten feature.

Although *value plus* is the new call in business to-day, one of the old-line manufacturers is sticking by his guns with the astonishing (in these days) statement that he gives the exhibitors JUST as much as they pay for *and no more!* Still, I'll wager if one of this man's employees rendered service on this principle and proclaimed openly: "I shall give you just as much work as you pay me for!" the ceilings would fall in that particular place. Why, the whole success of this firm, and it has been a glorious one, is due to the fact that the whole shebang, from the president down to the deputy film cutter, never watched the clock or the pay envelope when results were concerned! The policy of the institution, and to which their survival in a fast-changing business is due, has been *value plus*—but they don't think the exhibitor ought to have it! At least, we must commend them for their amazing frankness, which was surely no dodging of the facts in the case.

In this connection let us tell a story. Once upon a time there was an advertising man, the crispest copy creator in Chicago. He invested in a film company. At the beginning he held no position in that company that meant he should give it any of his daily labor. But he "doubled up." He was a value-plusser. He didn't think his money and his good wishes ought to be his entire contribution. He continued at his Chicago advertising agency, but he also found time for a very active supervision over the new film company, which was somewhat distant in New York. It prospered—anything this man is connected with would prosper. Finally a merger of film interests was made and this man's firm was the very head and shoulders of the combine. But with the merger came internal dissension. The ship almost sank. The cool judgment of one man, guiding his associates in their moves, alone saved the day. And it was this man. He had had to come to New York to do it. And to give not only his working days, but his nights. It would have wrecked another man physically, but this was the original value-plus chap and the harder he worked the more he thrived. I am surprised to see anything with which he is affiliated announcing: "We give you just as much as you pay for!"—especially in these days of progressive merchandising.

"I don't want to scandalize," says a friend of the Department, "but why is it that all the great national organizations that are using the screen in their war work have none of them appointed as heads of their motion picture bureaux motion picture men? I'm not speaking of the thing as a slight, but

(Continued on page 15)



W. S. HART AND HIS HORSE "FRITZ"
Both Appear in Arctcraft Pictures Under the Direction of Thomas H. Ince

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Players Should Have No Difficulty in Changing Themes at Cues and Titles—Musical Branch of Picture Business Progressing—Suggestions from Classical Compositions

BY MONTIVILLE MORRIS HANSFORD

I FIND that it is difficult for many players to change their themes at cues and titles. I repeat again that this is very easy. It is all a matter of repose in playing, freedom from nerves, and with an ear that has some respect for the listeners. Soften down at the ends of scenes, let the title appear to very quiet playing, and then brighten up again after the mood is set, if such is demanded. Go into what is to come with care and taste. Remember that the piano sounds like a fire engine in a tense house, and play softly. Another good rule to follow is to program with the minimum number of compositions to each picture. This is at once reasonable and economical. If a new number is played at every change of mood, and no repetitions, the audience will easily get tired of hearing new music all the evening, much more so than to hear a reasonable number of repetitions. Then, the audience likes to hear a familiar theme coming back now and then. It gives them something to hang to. The main theme in a good film will not weary the listener, whereas something new each time disturbs him. I have found this the case with many orchestras around New York. They play everything in sight during a run, and accomplish nothing in the end, except weariness.

Keeping Pace with Changes

Players will have noticed that the trend of pictures changes every few months, a new idea coming out frequently. This must be accounted for in the musical accompaniments. They must keep up with the picture improvements. New and better music must be found, and it pays to dig out a variety of material, so as to be ready for any emergency that the producers may spring. A glance at the cue-sheets of the big houses and at the programs of the orchestras of Broadway will convince anyone that the musical end of the picture business is progressing to a splendid goal. Last week at one of the leading New York houses, the concert-master arose and played a violin solo without accompaniment, a most difficult composition, and it was received with every manifestation of pleasure on the part of the listeners. A few years ago this would have been a venture in Carnegie Hall.

I have suggested in this week's pictures one or two compositions of Meyer-Helmund. He has written some very poetical piano pieces, not too difficult for the average player. Most of them can be used on the organ with very slight changes. The *Nocturne* in G-flat is a very beautiful piece for film programs, being suitable for either quiet neutral or love scenes. The other pieces by him, used in this week's programs, are easy and pleasing and furnish some variety from the repetition of the older themes. It is now quite possible and also very helpful to program almost any ordinary picture from the compositions suggested on this page in the last two months. From time to time I shall take up new selections, in order to have a sufficient supply of new material constantly on hand.

Godard Compositions Suitable

I have used on former occasions the *Au matin* of Benjamin Godard. This is

one of his best known piano pieces. There are many others that will repay looking up and learning. The *Valse* in A-flat is splendid for lively scenes, neutrals or scenics. An ideal pastoral is *Pan*, and a swaying, dreamy movement is *En valsant*. For agitation and confusion the *Cavalier Fantastique* is fine. There is another composition by Godard that is not very well known, and that is *Alfred de Musset*, which is one of the most pathetic pieces ever written. The *Second Waltz* and *Second Mazurka* are also good for general scenes of neutral mood.

I have lately come across a book called *Melodic Sketches*, published by the Hatch Music Company, Philadelphia. This contains a lot of easily arranged works of the melodic character, suitable for any picture mood. I have mentioned before that it is the best plan to get books of easy arrangements, the so-called "simplified" works, and use these, filling in the chords and harmonies as desired. This makes the reading much easier and allows greater freedom in the rendition. In this class is a collection in the Peters Edition, No. 396c. It is called *Dance Melodies*, and contains eleven marches and twenty-three dance movements of all countries. This will furnish enough material for a long list of pictures. Messenger is represented by a *Dance Suite* of four dances, rather in classic form, and published by the Boston Music Co., Edition No. 307.

Jensen—Forerunner of Program Music

Players interested in seeking out new work will find much to delight them in Jensen. He was the forerunner of so-called program music. His little sketches are ideal for picture work. *At the Wayside Inn* is a good example of a rollicking theme, and a little harplike melody is *Traumerei*. Another is *Remembrance*; and a rather gloomy piece is *When Day is Done*, opus 8, No. 4. The first part of *Kypris* makes a good hurry; in fact, this piece can supply a lot of material, such as confusion and excitement. *Joyous Rambling* is as its name implies and will be welcomed by organists.

Another poetic writer is Raff, whose *Eventide* is fine for quiet scenes. And he has a composition called *Babilarde* which is good for excitement and confusion, while the celebrated *Cavatina* in D is scarcely equaled where a love theme is wanted. Another useful piece that will furnish all sorts of "hurries" is *Märchen*, opus 162, No. 4; mysterious effects can also be culled from its measures. The *Minuet*, opus 163, No. 4, is useful for stately scenes.

"Fools for Luck" (Eleanora)

This picture requires light, pleasing music and is not difficult to program from the ordinary library. A few good waltzes and dance movements of the fox-trot variety will suffice, not forgetting one or two mysterious measures. Open with *Amaryllis*, Arnold Vecsey; or the selections from any of the musical comedies that do not demand a fee. Play until Philander takes out the rabbit's foot, then go into the *Yama, Yama Man*, as a sort of ghostly suggestion. This tune can be played at intervals wherever Philander's superstitions get the better of him. At title, "Some peacherettes on this boat," go back to *Amaryllis* and at the dance play *That's It*, Craemer. At title, "He just knew she was that kind of a girl," use a good, new waltz, *Delilah*, by Stuart James, published by Ricordi. At title, "His wish," play *Will You Remember?* Romberg, continuing until title, "It takes time to make money," then go into *Oh, Johnny*, Olman. Play these dance movements loud and soft as the action requires. Don't rush them without reference to the film. As Philander walks under the ladder play No. 4 from Breil's Album, softly and slowly, following action.

As Brunhilda enters room, then *Will You Remember?* until cue, "And now, get out!" then again the No. 4 of Breil. Go into *That's It* again as Philander enters the gambling room, and a few measures of the No. 4 as he leaves. Agitato at the umbrella scene and then at once into the second part of the Breil No. 4. A short agitato at cue "All right, I'm

out now!" then back to *Oh, Johnny* until cue, "Good-night, bank-roll," then again the second part of the No. 4. At cue, "I'd go jump in the lake," agitato and back to the same part No. 4 until the mirror falls, then a sudden stop, and continue soft agitato until cue, "I'll show 'em they can't bluff me," then No. 3 of the Breil book, dying down with action to *Amaryllis* again. At cue, "It's bad luck to put a hat on a bed," short agitato, then back to waltz. At title, "And then came along Summer," go into *Will You Remember?* Cue, "Well, I guess I won that poker bet," play *That's It*. At cue, "Yessir, she rowed off by herself," play *Will You Remember?* to end.

"Baby Mine" (Goldwyn)

This is another film requiring light music and can be easily programmed from the usual library. I suggest *Some Sunday Morning* to open. This popular tune is by Whiting. At cue, "What you need, Zoie, is some one to take care of you," use *An old-fashioned wife*, by Kern, playing very softly at the wedding ceremony. At title, "Married life," use *Loveland*, Friml, until title, "Arriving early from Boston," at which play *Arietta*, Meyer-Helmund, opus 136, No. 2. Play agitato at cue, "Never mind, Zoie, I'll never desert you," and at cue, "And when she says she'll tell the real truth," go into the first part of the Breil No. 4. Play until cue, "Weren't you ever a fat little red worm?" then a light comedy theme like *Liselotte*, Adam. At cue, "Your husband left word," play *Arietta* until cue, "He needn't know the difference," then *Some Sunday Morning*.

At title, "And up in Boston some months later," play *Beneath her window*, Meyer-Helmund, until title, "Baby shopping," then *Old-fashioned wife* again. The fox-trot *That's It*, can be used here, as the mood is long; *Havanola*, Frey, is a very good number for variety. As Jimmie steals baby, agitato, and at cue, "Jimmie, where art thou?" play *P'y Pense*, Meyer-Helmund, rather loud and then at once into *Havanola* until Jimmie arrives with another baby, then agitato, or the No. 3 of the Breil book. Follow action through these scenes, and then quiet down to *Intermezzo*, Meyer-Helmund, until cue, "I was just taking him out for a little walk," then *Some Sunday Morning*. As Jimmie runs upstairs, agitato, and at cue, "I want two good men," quieter, using *Loveland* waltz, Friml. At cue, "There comes Alfred, hurry," play Breil No. 3. Play *For me and my gal* at cue "We caught him hurrying down the fire-escape," until the mother enters window, then second part of Breil No. 2. At cue, "There's the key," play softly *For me and my gal*. Play a loud agitato at cue, "Jimmie's at it again," and at cue, "If I'm not a father, what am I?" play *Loveland* to end.

REID COMING EAST

Wallace Reid is coming East, according to the announcement of Jesse L. Lasky. He is to film "Nan of Music Mountain," by Frank Spearman, while in California and will then cross the continent to do "The Source," which is taken from a story in the *Saturday Evening Post*. The need for Maine woods atmosphere accounts for his coming East.



"BENEATH THE MISTLETOE"
Mae Marsh in Scene from "The Cinderella Man" (Goldwyn)

BRENON ENGAGES OTIS SKINNER FOR SCREEN VERSION OF "KISMET"

Producer Also Secures Motion Picture Rights to Hall Caine's
"The Woman Thou Gavest Me"

Last week was an eventful one in the career of Herbert Brenon. Within the seven days he presented "The Fall of the Romanoffs" for a successful premiere at the Broadway Theater, New York, underwent an operation, also successful, for appendicitis at the Post-graduate Hospital, New York, arranged for Otis Skinner to make his first appearance on the screen in "Kismet," and



OTIS SKINNER
In "Kismet," Brenon Film

(White)

signed up Hall Caine's "The Woman Thou Gavest Me" for a film production. Dull moments he spent rounding out his visualization of Rupert Hughes's "Empty Pockets," and in establishing his affairs as an independent producer. Mr. Brenon is now an independent director in every sense of the word, being in complete control of the corporation which bears his name.

The screen debut of Otis Skinner, aside from the fact that he was one of the very last big American stars to remain outside the pale of motion pictures, will have singular import, since he will play his most notable role, the beggar Hajj, in Edward Knobloch's "Kismet."

It was only after lengthy negotiations that Mr. Brenon was able to secure "Kismet," which, when produced by Harrison Grey Fiske and Klaw and Erlanger at the Knickerbocker Theater on Christmas night, 1911, caused one of the dramatic sensations of the American stage. Previously "Kismet" had been a London hit.

Ideal for Romantic Actor

Mr. Skinner had long been rated as the foremost romantic actor of his decade, but it remained for his adroit and expressive playing of the unscrupulous mendicant in the Knobloch fantasy to prove the great depth of his skill. Test pictures indicate that he is singularly fitted to the screen, through his plastically picturesque style, his buoyancy and exuberance of temperament and his ability to paint a role with poetic imagination.

"Mr. Skinner is not only rated by the critical authorities as America's foremost romantic player," said Mr. Brenon in discussing the capture of the star for the screen. "Like no other actor, Mr. Skinner has always, through his long ca-

reer, played not only the bigger cities, but the smaller one-night stands. He has always been determined that it would be possible for every one to see him. He is no mere Broadway favorite, such as the average player of to-day. He is an actor of the old school, which meant playing—and pleasing—the small town as well as the Great White Way. This will prove of great value with his first screen offering. It will bring an unprecedented demand, I believe, from exhibitors in every city, town, and hamlet in the country. Mr. Skinner's brilliant career will be his own screen press agent."

Mr. Brenon promises to give Mr. Skinner's Hajj a magnificent setting. "Kismet" in an Arabian Night adventure—replete with all the love and romance, hate, and passion, bizarre glamour and subtle mysticism of the East. It is a story of high colors and sweeping action, despite its atmosphere of Oriental sensuousness and languor. The producer will have full scope for his directorial power in the Knobloch fantasy with its sumptuousness of mise-en-scene; its crowded bazaars, its thronged mosques, its glittering palaces, its harems with pools of bathing girls, and its hundreds of other spectacular moments.

A young actress of striking beauty and charm has been chosen to play the principal feminine role, that of the beggar's beautiful daughter, Marsinah. As far as possible otherwise, the members of the original stage cast will surround Mr. Skinner.

To Produce Caine Novel

In announcing Hall Caine's novel, "The Woman Thou Gavest Me," for the screen, Mr. Brenon states that production will begin almost immediately. He will shortly announce a popular star for the role of the famous Caine heroine, Mary O'Neill.

"The Woman Thou Gavest Me," in point of number of editions and appeal, went beyond all of Mr. Caine's preceding novels, including "The Eternal City," "The Manxman," and "The Christian." The novel achieved the distinction of being translated into fourteen languages: the Bohemian, Danish, Dutch, Finnish, French, Swedish, German, Hungarian, Italian, Japanese, Polish, Russian, Spanish, and Yiddish.

RAVER DENIES DEATH OF "MACISTE"

Report That Star of "The Warrior" Was Killed in Battle
Refuted by Official Cable

Last week's report of the death of "Maciste," the herculean star of D'Annunzio's "Cabiria" and "The Warrior," was proven to be unfounded by an official cable received from the Foreign Office. This was in answer to Harry Raver's message to Gabriele D'Annunzio and Carlo Sciamengo asking for confirmation of "Maciste's" death, as published broadcast in the American press, and said to be founded on a statement of one Matson, who picked up the news in London before his arrival in New York. Commenting on the incident, Mr. Raver said:

"I was very much astounded when I read of Ernesto Pagani's death in a morning New York paper, on September 14. I cabled the same day asking for confirmation. Two weeks elapsed before a reply was received here from Turin, which reached me on the 27th, stating that 'Maciste' was in good



"MEN OF THE DESERT"

A Dramatic Moment in Essanay's Picture Starring Jack Gardner

FAMOUS PLAYERS-LASKY BUY STUDIO

Paragon Property at Fort Lee Changes Hands—Facilities for
Spectacular Productions

The Paragon studio and printing plant at Fort Lee, N. J., have been purchased by the Famous Players-Lasky Corporation. By this purchase Famous Players-Lasky come into possession of what is admitted by technical experts to be an admirably equipped daylight studio and it will be used for both Paramount and Artcraft productions. For some time the producing companies of both these organizations have been working at the Paragon studio, but the actual purchase was not made known until a few days ago. The newly acquired plant will be known as the Famous Players-Lasky Eastern studio, to distinguish it from the Famous Players studio in New York.

The studio has large floor space which will make it possible to put on spectacular scenes and interiors even more elaborate than those which have been seen in Paramount and Artcraft productions. The building is 200 x 200 and there is approximately 20,000 feet floor space, exclusive of the work rooms and offices. The glass roof at the peak is 75 feet from the floor. Underneath the floor boards is a concrete base which

obviates danger of jarring which sometimes ruins an important scene. There are two revolving stages and a steel bridge which travels the length of the studio, enabling the cameraman to photograph from any desired angle of elevation.

A twenty-foot terrace extends around the entire plant and in the side walls are sliding panels permitting of the use of this terrace for additional floor space when required. This admits of numerous striking effects. The printing plant adjoins the studio and is said to be the largest in the country.

"CAMILLE" IN SIX- REEL FEATURE General Film Offers Special Attraction Starring Helen Hesperia

The announcement of the immediate release of a six-reel de luxe production of "Camille," in which Helen Hesperia, the international beauty, is featured, for exclusive distribution by General Film Company, is calculated to arouse interest. Aside from the manner in which "Camille" has been staged and filmed, the outstanding feature of the picture is said to be the superb acting of the Italian star.

In announcing the release of this subject, General Film is also making unusual efforts to provide exhibitors' helps of a caliber commensurate with the production itself. Posters include two 1-sheets, two 3-sheets, one 6-sheet and one 24-sheet. A lobby display consisting of two 22 x 28 and eight 11 x 14 photo-gelatine cards is also available. A special press sheet dealing exclusively with "Camille" will be issued for exhibitors.

GILBERT PARKER SAILS

Sir Gilbert Parker, eminent British novelist, whose works are being translated to the screen for Paramount by J. Stuart Blackton, is on the briny deep en route for his home in England. He was bidden Godspeed by his numerous friends in this country, chief among whom were Commodore Blackton and his family, whose guest Sir Gilbert has been on several occasions during his sojourn in America.

EMILY STEVENS' NEW PICTURE

Emily Stevens has begun work at the Metro studio, New York, on a multiple-reel screen version of Blair Hall's "Alias Mrs. Jessop." This new picture will rival the forthcoming production, "A Sleeping Memory," in putting Miss Stevens's dramatic powers to the test. Miss Stevens will be called upon to act the parts of both Janet Ford and Lillian Ford, cousins, their physical similarity being their only resemblance to each other.

Janet Ford is the "good girl," and Lillian the "bad girl."

PORTO RICO OFFERS TERRITORY AWAITING PICTURE DEVELOPMENT

War Opens Opportunity for American Product—Pathe Photoplays Favorites on the Island

By FREDERICK JAMES SMITH

"Doug" Fairbanks could walk down Main Street, San Juan, Porto Rico, and not a native would so much as glance at him twice. But let Pearl White try it! It would take Pearl White's patron saint and the whole police force of San Juan to keep the crowds away.

All of which goes to show that the screen education of Porto Ricans has been sort of neglected. "Porto Rico has some sixty to seventy theaters," said Dr. M. Zeno Gandia, manager of the Medal Film Company, now in New York. "About thirty of these theaters are worthy of being considered. Several of them have some importance. The Tres Banderas and the Luna in San Juan, the Havana in Ponce, and the Yaquez at Mayaguez are the leading picture houses of the island.

"Porto Rico is not as rich as Cuba," continued Dr. Gandia, "nor, indeed, as advanced in film ideas. Porto Rico, however, is by no means poor. In fact, there is a great deal of wealth. The population is about a million and a quarter. Last year the island exported half a million tons of sugar.

"As you might guess, conditions are still, in a way, primitive. But the country is steadily advancing. Motion picture men there are pushing vigorously ahead.

"Before the war came, Porto Rico saw largely European-made films—Italian, Spanish and French in the main. It is natural that the Latin should like these pictures. Then, with the war, American films came. American producers have not launched a consistent campaign in Porto Rico. The films have largely won their own way. The Pathe Company has been an exception with its steady plugging. Consequently Pathe pictures and stars are the big favorites in the island. No European players ever touched their popularity. Pearl White recently won a screen popularity contest with 480,000 votes. In this contest Ruth Roland was second and Mollie King was third. The Porto Ricans are such enthusiastic Pearl White fans that they recently

filmed a series of scenic motion pictures and sent them to the Pathe star.

"The Universal Company has an office in San Juan. You find some Metros and Essanays in the theaters. But the other companies have sold their films only at haphazard—where the Porto Rican managers have sought the pictures.

"Thus you find Mary Pickford but slightly known and Charlie Chaplin but fairly popular. I am, however, contracting for a dozen Chaplins. Yet, I must admit that Porto Ricans are not lovers of comedy. They like serious screen plays—particularly of the sensational or, as you might say, of the Latin sex type. They liked 'To-day,' with Florence Reed, and 'The Truant Soul,' with Henry B. Walthall. The sub-titles of all pictures presented in the island are, of course, in Spanish.

"Porto Rico has witnessed several screen spectacles. It saw 'Civilization' and 'Cabiria.' The latter was particularly popular and did big business on the island.

"There is a crying need of first-class theaters in Porto Rico," remarked Dr. Gandia, who is considering the building of a big picture house in San Juan. "Just now the average house seats 500, while the admission prices range from 25 to 50 cents. Since there are no theater fire laws, the places are constructed just as the manager sees fit to build them. Whites and negroes mingle in the audience. The average program runs six or seven reels. The American airdome is unknown on the island, although traveling shows set up a machine and a curtain in the open and present motion pictures.

"We have made it a custom to give away pictures of the stars, and every night after the performance finds a throng of natives waiting for these special portraits. You can go into most any sort of dwelling—from the richer class to the sugar worker—and you will find an American star's picture tacked to the wall."

ental, leading her back to Nippon and finally bringing to her love and happiness after dramatic experiences. Hayakawa plays a Japanese noble.

PLAY OF THE ORIENT

Sessue Hayakawa Picture for Mid-October Release

"The Call of the East," which will be Sessue Hayakawa's starring vehicle for October, will be released on the 15th of this month and in the cast will be found dainty Tsuru Aoki and Margaret Loomis, whose real name is Lehua Waipahu and who was a sensation as the Hawaiian girl in "The Bottle Imp," a former Paramount picture from Stevenson's tale.

Needless to say, Sessue Hayakawa and Tsuru Aoki are both more or less familiar with Japanese legendry and have been able to aid greatly in obtaining the proper atmosphere, so difficult for the Occidental to understand and produce. And George H. Melford, himself no indifferent student of things Japanese, has the appreciation for the artistic and the unusual necessary to put on a picture of this character.

Besides the three named, the following appear in the cast of "The Call of the East": Jack Holt, James Gruze, Ernest Joy, Guy Oliver and Jane Wolff. The picture is a story of modern Japan, but the ancient superstitions of the land thrust themselves into the present and involve a young girl who is half Ori-

SERIAL DATE IN LATE OCTOBER

Heavy Advertising for Paramount's "Who Is 'Number One?'"

Monday, Oct. 29, has been set as the release date for Paramount's first serial which bears the title, "Who Is 'Number One?'" Anna Katherine Green, greatest of all mystery writers, is the author of the story and the complete novelization—not a synopsis—will be printed in the most important newspapers in fifty cities, coincident with the release of the fifteen episodes. Kathleen Clifford is the star.

Besides the campaign of newspaper advertising Paramount will launch behind "Who Is 'Number One?'" a smashing billboard campaign in 150 cities with the avowed purpose of making the production the best advertised serial ever released. Paramount refused to set the release date until each of the fifteen episodes was complete and O.K'd. New hand lettered titles and special trailers are a feature of the prints. The production is ready now.

"Who Is Number One?" tells the story of the machinations of a mysterious, revengeful woman. "Hell hath no fury like a woman scorned," is the theme behind this woman's intrigue.

ENGAGES ALLAN DWAN

Fairbanks Secures Director to Alternate with John Emerson

Douglas Fairbanks last week announced that he has engaged Allan Dwan to alternate with John Emerson in the staging of his Arctcraft productions.

This new arrangement will give each director four weeks to work on his scenario and three weeks to produce the pictures. While Emerson is staging a release Dwan has those four weeks to develop his scenario, order sets, select his cast, then Douglas takes a week's vacation and is ready for the new director.

PREPARING SECOND COMEDY

Established in her own studio at Hollywood, Cal., Marie Dressler has begun engaging players for her second comedy for Goldwyn distribution. The name of the piece has not been announced and beyond the fact that the scenario was written by the famous comedienne herself, little is known of it.



"QUEEN X"

Mutual Film Starring Edna Goodrich

DRIVING MONEY FROM THEATERS

Rex Beach Points Out Danger of Poor Musical Accompaniments

Motion picture theater owners all over the world are driving thousands of dollars of business from their houses every week with musical programs unsuited to productions, in the opinion of Rex Beach.

This author, whose successful novels, beginning with "The Auction Block," are to be picturized under Mr. Beach's supervision and distributed through Goldwyn, believes that carefully chosen music, not necessarily original, but chosen for its suitability to the subject, will account for twenty-five per cent of the financial success of a picture.

"Orchestral music," he said recently, "has the same psychological effect on a motion picture audience as band music on marching soldiers. In both cases music is necessary to weld the emotional appeal.

"We all remember the elemental pianist when the motion picture was in the curio stage—how he pounded and thrummed and fought out Civil War battles on his piano keys. He served a purpose, but his day is done.

"Succeeding this earnest person was the six-piece orchestra. You know how those fellows passed the evening—overture, waltz, intermission for refreshments, organ selection, a silent wait, orchestra returns and upsets chairs getting adjusted for the popular medley, a little ragtime, organ improvisation and so on to the finish.

"It is very largely different to-day in an ever-growing number of theaters. Here in New York the Strand, for instance, employs an expert to devise musical settings and has them played by a forty-piece symphony orchestra. That brings almost as many people back the next week as the worth of the picture.

"Motion picture music need not be classical, but it must be appropriate. In a large measure the audience is unconscious of its effect, but the effect is there and must be taken account of by the theater owner who expects to make money."



JEAN PAGE AND CARLTON KING
Featured in "Blind Man's Holiday" (Vitagraph)

PARAMOUNT-ARTCRAFT LAUNCHES DRIVE FOR NATIONAL PUBLICITY

Advertising Campaign Costing One Million Dollars, Includes Newspapers, Magazines and Electric Signs

An advertising campaign of the first magnitude will be launched by the Famous Players-Lasky Corporation within a week, when Paramount and Arctcraft Pictures are advertised in the principal newspapers throughout the country, in the greatest national magazines, and upon some of the most important electric signs in the most populous spots in the chief cities of the country. One million dollars will be expended in this drive for Paramount and Arctcraft Pictures—an advertising campaign that has no parallel in the amusement world.

The most important feature of the campaign, however, will not be the record-breaking expenditures of the company, but the manner in which the campaign will be linked with the local exhibitor. The entire purpose of the campaign is to pull the public into the local theater, and every conceivable means has been planned for the purpose of hooking up the national and local advertising with the theater in each instance. The campaign will be two-fold in its character because of the use of the two different types of mediums represented by the newspapers and the national magazines and the electric signs.

Every newspaper in New York, Chicago, Brooklyn, Philadelphia, Boston, St. Louis, San Francisco, Detroit, Cleveland, Kansas City; in fact, every newspaper in more than eighty cities in the country will carry this Paramount and Arctcraft advertising when the campaign is launched. This means that 300 newspapers in the leading cities of the country will be carrying this advertising. The combined circulation of these daily papers totals 19,390,398. In estimating the actual number of readers reached by them, statistics show that for every purchaser of a daily newspaper, there are at least three or four readers. In other words, the nineteen odd million circulation that is guaranteed Paramount by these papers will be, in reality, almost sixty million, approximately sixty per cent of the entire population of the United States.

The campaign in the great national magazines will be unprecedented in its extent. At least eighteen of these mediums will be used, among them such far-reaching publications as the *Saturday Evening Post*, *The Ladies' Home Journal* and *Cosmopolitan*. The combined reading populace represented by these big household publications is approximately 41,609,000 people. In addition to these mediums, Famous Players-Lasky will also use the nationally circulated motion picture magazines, which represent one hundred per cent motion picture fan circulation.

It is admitted by every advertising expert that the large electric signs in the densely populated sections of the principal cities represent a tremendous number of readers—that they attract the attention of millions of people during the course of a year, and that by constant repetition they get their message over with great punch. The electric signs covering the most densely populated sections of New York, Chicago, and several other of the leading cities will carry the message of Paramount and Arctcraft to millions of passers-by during the coming months.

As a direct means of linking up this vast advertising layout directly with the exhibitor himself, the Famous Players-Lasky Corporation will issue Paramount

and Arctcraft trademarks from its exchanges so that every exhibitor in his advertising will be able to insert these trademarks, and thus tell the public that the pictures are to be seen in his house. The exchanges will also issue trademark posters so that exhibitors can show on the outside of their theaters the same identification marks which will be seen in all these different mediums. In addition to these trademarks, the company will release animated trailers, which can be used in further calling attention of the public to the coming of Paramount and Arctcraft Pictures.

There are numerous other phases to this campaign which have already been carefully worked out and will be put into operation.

BLACKTON COMPLETES TWO PRODUCTIONS

"Judgment House" Will Be the Initial Paramount Release

True to his promise, J. Stuart Blackton has completed two Sir Gilbert Parker stories for Paramount well ahead of the release date set for the first, which will be "The Judgment House." It had been planned to release "The World for Sale" first, but, owing to the fact that the other contains a large amount of military material, it was decided to make it the initial presentation.

Commodore Blackton was fortunate enough to secure the services of trained troops just prior to the edict which made it impossible to employ them in motion pictures. Every bit of thrill that could possibly be infused into a motion picture has been injected into "The Judgment House." The peaceful hills and valleys of Staten Island were transformed into a veritable vortex of flame and smoke of battle. It is believed that there has not been a similar scene reproduced for the camera wherein the same amount of realism has been achieved.

Another advantage that Commodore Blackton enjoyed in producing these two pictures was the presence of Sir Gilbert Parker during the process of filming



MARY MILES MINTER IN "HER COUNTRY'S CALL"
A Timely Patriotic Picture Released by American-Mutual

LARGE EXPENDITURES FOR AMERICAN CO.

President Hutchinson Promises Highest Standard of Photoplays

Samuel S. Hutchinson, president of the American Film Company, Inc., who has just returned to the home offices, at 6227 Broadway, Chicago, from an extensive survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company.

And this despite the fact that just now the majority of the producers are looking for experts to show them how to cut down expenses instead of increasing them.

"We expect to put all our productions on a still higher basis in point of quality," says President Hutchinson, "and to keep our pictures at the standard of excellence for which we plan will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the standard we have always set in the picture world."

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gail Kane. In order to reach their best development, each department connected with our picture production must maintain a corresponding degree of quality of direction as well as production. Efficiency is bound to be high priced; but we intend to have only the most artistic talent, trained writers, capable directors, expert cameramen and altogether a highly efficient technical and construction staff in all our companies."

them. He watched virtually every move that was made with keen interest, and was able to suggest many points of great value. This is one of the first occasions when a writer as prominent as Sir Gilbert Parker has actually been present to view the production of his works for the screen. He has, moreover, discussed with Commodore Blackton the works to be filmed later for Paramount, and every one will bear the stamp of his approval.



FLORENCE DESHON
In "The Auction Block" (Goldwyn)

CHAPLIN COMPLETES LONE STAR FILMS

Comedian Plans New Studio for First Circuit Productions

Charlie Chaplin has completed his twelfth and final production under the Lone Star trade mark, thereby fulfilling his \$670,000 contract with the Mutual Film Corporation.

With the completion of "The Adventurer," this being the title of the latest Mutual-Chaplin special, Mr. Chaplin starts his affiliations with the First National Exhibitors' Circuit, for which organization he will produce eight pictures during the next eighteen months. One million dollars, with an additional \$75,000 as a bonus, is the figure that will be paid Chaplin under the conditions of his new contract, with other financial inducements in the event of the eight subjects measuring over the two-reel length.

The Lone Star Studio, at Lillian Way and Eleanor Avenue, Los Angeles, has been abandoned by the Chaplin company, and work will be started shortly on the construction of a new studio, which will be owned by the star. Several sites in the Hollywood and Melrose districts are under consideration and definite steps toward a purchase of property will be made next week.

Plans for the Chaplin plant are now in the hands of the architect and they call for a studio which will be second to none in Southern California. Special attention will be given the stage, which will be of unusual size, and an improved diffusing system which has been given careful study by Mr. Chaplin, will be installed, being of such nature as to meet all climatic conditions without the use of a glass covering.

Indications are that few changes, if any, in the members of the supporting company will be made. This, it is believed, will also apply to the mechanical staff. John Jasper, who was appointed manager of the Lone Star Studio by the Mutual Film Corporation, April last, has been engaged in the same capacity by Mr. Chaplin.

LIBERTY LOAN PICTURE IS READY FOR DISTRIBUTION

Five Parts May Be Run Separately by Exhibitors—Prints
Circulated Free to All Theaters

Determined that the motion picture industry's contribution to the promotion of the second Liberty Loan shall be noteworthy, the committee of the National Association of the Motion Picture Industry, which has been appointed to co-operate with the Secretary and Treasury in the promulgation of the loan, has already completed its plans for the distribution and exhibition of the Liberty Loan film in which forty of the most celebrated stars of the stage and screen appear, together with numerous prominent public characters.

The second Liberty Loan picture comprises five distinct subjects, each about five hundred feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence, as there is nothing to indicate that any one film follows another. The subjects of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country. The signing of the Declaration of Independence, and twenty or more other memorable events in the history of the United States are enacted upon the screen by these stars, always with a view to kindling a patriotic spirit.

Notable Personages

Among the notable personages and stars who take part in the production are President Wilson, Secretary of the Treasury William G. McAdoo, Dudley Field Malone, late Collector of the Port of New York, and Thomas A. Edison, DeWolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breeze, Jack Hazzard, Jefferson DeAngelis, Hal Forde, Paul Everton, Jed Proudy, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sittgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker.

The picture was conceived and assembled by Herbert F. Rawll with the co-operation of the committee of the National Association of the Motion Picture Industry of which Adolph Zukor is chairman. Other members of the committee are Marcus Loew, J. E. Brulattour, W. W. Irwin and George K. Spoor.

Immediately upon the completion of the five episodes the finished product was taken to Washington by Mr. Rawll, L. E. Olwell and John C. Flinn, advertising and publicity manager of the Paramount Pictures Corporation. Here it was shown to officials of the Treasury Department by whom it was approved and endorsed.

Lichmann Supervises Distribution

Chairman Zukor appointed A. L. Lichmann, sales manager of the Paramount Pictures Corporation, as a committee of one to supervise the distribution of the production of which there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theaters as is possible during the time that the cam-

paign for the second Liberty Loan is in progress.

With that end in view, Mr. Lichmann has ordered the managers of the various Paramount exchanges scattered throughout the United States to obtain from each exchange of all other motion picture companies operating in their respective territories a complete list of all theaters which their exchanges are serving. These lists will be collated and the territory will then be apportioned to each of the several exchanges and they will be furnished with the names of the various towns in which they will handle the distribution of the second Liberty Loan film. By this method every exhibitor in the country will be reached and the dividing up of the entire production into five separate parts will enable the exchange managers to give the picture the widest possible distribution.

Opportunity for Exhibitors

It is pointed out by Mr. Zukor in notifying the exchanges of this plan that the handling of this second Liberty Loan picture represents the greatest opportunity which the motion picture industry has thus far been afforded of being direct service to the country. To the exhibitor the film has the double appeal of its patriotic import and the fact that such a galaxy of notables and stage stars will prove one of the greatest drawing cards that any theater could obtain.

It is urged that the exhibitors give the second Liberty Loan pictures the widest possible publicity and advertising, as it will not only assist in the boosting of the Loan itself, but will prove of great advantage to their individual theaters. For the purpose of assisting the exhibitors in advertising the Loan, the committee is issuing 17,000 sets of advertising slides, the inscriptions upon which have already received the approval of the Treasury Department. One set of these slides is to be sent to every theater in the country.

In this connection the committee also wishes to call the attention of the exhibitors to the Liberty Loan trailer which was used in publicizing the first Liberty Loan. It is equally suitable for present use.

LEGITIMATE HOUSES TO HAVE FIRST CALL Italian Official War Film Will Reach Picture Theaters

Later

William Moore Patch, of the Fort Pitt Theater Company, under whose direction the American tour of the Italian Government's official war film, "The Italian Battlefront," is being conducted, has arranged to present the picture in every large city in the country, investing it with the same musical and atmospheric effects that contributed to its appeal when presented at the Forty-fourth Street Theater.

It will play in each city at a scale of prices ranging from 25 cents to \$2, which prevailed during the New York engagement when the picture did a "turn away" business for four weeks. In addition to New York "The Italian Battlefront" has already played in Philadelphia, for three weeks; Chicago, for three weeks; Boston, for two weeks; Pittsburgh, two weeks; Buffalo, one week; and Newark, one week.

After the picture has been given the publicity and prestige which accrue from the metropolitan presentations, it will be distributed generally throughout the territories of which these cities are the centers. The names of the distributors will be announced as each big city is played. But not until it has been "made" in each territory will bookings in that territory be available. In other words, this production will not play in any of the regular moving picture houses at the usual admission prices until it has been presented in some one of the legitimate theaters in the territories in which those houses are located, at the legitimate scale of prices.

GRIFFITH IN SERVICE

Edison Director Becomes Connected with Training Camp Activities

Edward H. Griffith, director of many successful feature pictures, has left his work at the Edison studios to become a representative of the War Department Commission on Training Camp Activities. His last picture, "The Awakening of Ruth," with Shirley Mason in the leading role, has just been released as the first feature offering of the George Kleine System of Perfection Pictures.

NEXT FARRAR PICTURE

Upon completion of the initial Geraldine Farrar Artcraft production, "The Woman God Forgot," Cecil B. De Mille



EDWARD CONNELLY
Raspurin, in Brenon Picture

immediately commenced work on the next picture at the Lasky studio in Hollywood, Cal. The nature of the photoplay following Farrar's film spectacle has not been disclosed, but the title of the new production will be "The Devil Stone." Further details concerning this picture will be given by Artcraft in the near future.

BALSHOFER ACQUIRES RIGHTS

For the story of the first Metro picture starring Harold Lockwood, Fred J. Balshofer, president of the Yorke Film Corporation, has acquired the rights to Francis Perry Elliott's novel "Love Me for Myself Alone." The piece is a comedy-drama and in it Mr. Lockwood has a part well suited to his line of work.

WITHOUT FEAR OR FAVOR

(Continued from page 10)

as a matter of poor policy. When the film people go into a new line, they get men from that line. When a manufacturer wants films of some process taken, he lets a movie man supervise 'em. But when a national society or Government branch handling war work installs a motion picture bureau they place in charge someone who is a total stranger to the motion picture business!"

"Faint heart ne'er won fair bank balance," says the press agent. "I started doing free-lance work this Spring and the sailing was fine. Then I lost too many hundred dollars in a State rights investment, and on the top of it dropped my best publicity account. I was all ready to beat it back to a job. And because I know you won't tell anyone, I'll admit that I couldn't get one. At least at a salary worth sneezing at. So in sheer desperation I stuck to my office—or maybe because I had paid a month's rent in advance. And I made—I made—didn't my wife hit the old bank account! Then as they were giving me the full count of ten, things edged my way again. Blimie if I could handle all the work that commenced breezing in. Sudden like. 'Nother month and the Missus was stowing it away again, and in nice sums. Right in mid-Summer, too, when things should be slow. To-day I am doubling my best previous income. And to think the coward in me made me favor canning the business when a shell or two came over!"



"THE PRINCESS OF PARK ROW" (Vitaphone)
Mildred Manning and Wallace MacDonald Are the Featured Players

New Angles for the Exhibitor

PETTIJOHN EXPLAINS ATTITUDE OF A. E. A. ON MUSIC TAX QUESTION

Association Is Working to Secure Fair Prices for Exhibitors Using Copyrighted Music

"There seems to be considerable doubt among exhibitors over the music tax question," said Charles C. Pettijohn, general manager of the American Exhibitors' Association, in reply to a question relative to the situation between the exhibitors and the American Society of Composers, Authors and Publishers.

"The facts of the case as it stands today are more or less befuddled through misunderstanding among the exhibitors as to the rights of the publishers to demand a tax," he continued. "The Supreme Court of the United States has rendered a decision in favor of the owners of copyright music enabling them to charge a license fee for the privilege of playing their music. Under the law they are in the right, but it is possible to reach an amicable arrangement with the publishers, I believe, whereby the exhibitors who wish to play their music will not suffer any great hardship."

"The American Exhibitors' Association in several conferences held with men representing the American Society of Composers, Authors and Publishers, has been making an effort to convince this society that the schedule of licenses as applying to motion picture houses is impractical and too high in price. In these conferences we

are trying to do something for the motion picture exhibitor who wants to play music controlled by this society, a license for which, under the law, must be procured.

"The motion picture exhibitor who does not care to use this music, and who could conduct his program without playing music coming within this class, can avoid the license by not using this music. The various trade papers have been and I understand will continue to furnish information as to the companies and their music, the use of which does not require this license."

"To sum the whole proposition up so there will be no further misunderstanding, we will endeavor, first, to obtain what concessions we can for those exhibitors who desire to use music upon which a royalty must be paid; and, second, to furnish as much information as possible to the exhibitors who do not care to use this music, letting them know just what music can be played without paying a license."

In a statement issued last week from this office it was the intention of the A. E. A. to let exhibitors know just what the legal situation is, that they may know just what concerns them when they are notified by the society to procure a license or to cease using certain music.

PETTIJOHN GOES WEST

General Manager of A. E. A. Addresses Indiana Exhibitors

Charles C. Pettijohn, general manager of the American Exhibitors' Association, left New York Thursday to attend a meeting of the directors of the Indiana local of the American Exhibitors' Association. Frank J. Rembusch, chairman of the organization committee of the A. E. A., and Mr. Pettijohn addressed the meeting of the Indiana directors and outlined to them the work already accomplished by the association.

Following the meeting of the Indiana directors, which was held in Indianapolis on Friday, Sept. 28, Mr. Pettijohn left for Chicago, where he addressed another gathering of exhibitors interested in the American Exhibitors' Association.

EXHIBITORS FEATURE FABLES

An advanced mark has been reached in the production of the new series of Essanay-Ade "Fables in Slang," which are being distributed by General Film, announcement having been made last week of the completion of the eighth subject. The eighth picture of this series is "The Film-Fed Family."

Exhibitors in all parts of the country are finding that it pays to feature these two-reel attractions, reports General Film, and many are giving them the place of honor in their advertising and publicity campaigns. There no longer is any doubt but that the present Ade comedies will be even more popular than the one-reel series released in 1916.

MEETING OF DIRECTORS

President Jake Wells Calls for Conference of A. E. A.

President Jake Wells, of the American Exhibitors' Association, has called a meeting of the board of directors of the A. E. A. to be held at their offices in the Times Building, New York City, on Thursday, Oct. 4, at 11 o'clock. Many matters of importance will be discussed at the meeting and an announcement of vital interest to the exhibitors will be made at the conclusion of the meeting.

The rapid growth of the American Exhibitors' Association has proved without a doubt that the real exhibitors who take pride in their business have desired an organization founded upon business principles, and feel that in the A. E. A. they have an association that will accomplish something in their behalf. The fight that representatives of the A. E. A. have made in Washington against a prohibitive tax on motion picture theaters and the efforts now being made to reach some satisfactory agreement over the music tax have demonstrated that the officers of this association are working solely in the cause of the exhibitor.

SELECTS "BARBARY SHEEP"

Loew Chooses Elsie Ferguson Picture for Opening of New Victoria

As the opening film feature of Marcus Loew's New Victoria Theater at 125th Street and Seventh Avenue, New York, Elsie Ferguson's initial Arctcraft picture, "Barbary Sheep," was presented. The new theater covers an area of 15,000 square feet and is a structure of rare beauty and comfort.

Although many current photoplay releases were considered by Mr. Loew for the opening attraction, "Barbary Sheep" was selected as an ideal offering to mark the debut of his new house, presenting a cinema production of the very latest technique.

MUTUALS IN TORONTO

Mutual productions held a virtual monopoly on downtown Toronto during the week of Sept. 17. Four big theaters, all within a block of each other, played Mutual pictures on the same day. The four houses are on Yonge Street, the principal thoroughfare of Toronto.

Gail Kane appeared in "The Bride's Silence" at the Strand, Sept. 20, 21 and 22. William Russell in "Pride and the Man" was the attraction at His Majesty's Theater, Sept. 20, 21 and 22.

At the Red Mill, William Russell appeared in "My Fighting Gentleman" the same three days. "Lone Star," featuring William Russell, was the attraction at the Empress Theater, Sept. 20, 21 and 22.

Just off Yonge Street the Maple Leaf Theater played Gail Kane in "The Serpent's Tooth" and "The Vampires." At Shea's vaudeville theater, George Ovey was seen in a Mutual comedy.

ITEMS FROM EXHIBITORS

Guy F. Navarre, road man for Paramount and Arctcraft, has just returned from a trip through northwestern Montana and reports the business outlook to be excellent with exhibitors in that territory.

E. N. Disney has taken over the Princess Theater at Kallispell, Mont., and is doing excellent business. He was formerly a newspaper man and gave up a good position in Butte to manage the Princess.

Mr. Anderson, of Anderson and Westberg, of the Liberty Theater, Polson, Mont., has been called to the colors and has sold out to H. G. Jorgenson. The Liberty is a live theater, with a four-piece orchestra.

J. Parchen is now manager of the Liberty Theater, Shelbyville, Mont. He is planning to go after business in up-to-date fashion, and among his early bookings will be the Paramount Selective star series.

T. J. Becker, of the Majestic Theater, Vailier, Mont., has just installed a new Power machine and is putting his place in first class shape for the winter season.

E. J. Crary, of the Royal Theater, Choteau, Mont., says that business with Paramount pictures is above par. He has handled them for two years and is now booking Arctcraft as well. He will raise his admission prices.

C. W. Conner, of the Lyric Theater, Havre, Mont., has been called in the draft, and W. H. Wheeler, owner of the property, has assumed management.

L. H. Sutton, manager of the Grand, Hamilton, Mont., has purchased the Star and Family theaters from C. E. Freshwater.

D. M. Leonard, of the Summer Theater, Sumner, Wash., has bought the Stewart Theater from J. C. Ferguson. He is to advance his prices.

W. P. Armour's theater at Mineral, Wash., was burned recently, his loss being about \$5,000. His film loss was negligible.

ADVERTISING MATERIAL

General Film Enterprises Assists in Exploiting "The Warrior"

As an adjunct to the extensive exploitation material which has been prepared to assist the showman in the proper presentation of "The Warrior," Messrs. Sawyer and Lubin, of General Enterprises, Inc., are now issuing a novel advertising booklet done in two colors with a four-page insert setting forth the merits of the screen spectacle of the Italian battle front. The booklet also contains a resume of the newspaper and trade criticisms and deals comprehensively with the line of paper which has been made for "The Warrior." It has considerable "advertising punch" in its make-up and is one of the most attractive folders issued in some time. General Enterprises, Inc., also has in course of preparation an elaborate eight-page press book, edited by Bert Egan. This will contain program and newspaper material, a lay-out of the available cuts, exploitation hints and complete musical setting prepared by M. Winkler.

CHARGED WITH THEFT

Mutual Causes Arrest of Exchange Man and Exhibitor

Sidney A. Hoffman, owner of a film exchange at 725 Fifth Avenue, and Joseph Quadrini, an exhibitor owning a theater at Smith and Hackett Streets, Brooklyn, were arrested last week after a police raid on Hoffman's place by detectives, and bound over to the Grand Jury.

The arrests followed investigations by secret service men attached to the Mutual Film Corporation, from whose offices a print of Charlie Chaplin's comedy, "Easy Street," had disappeared, conservatively estimated as worth \$25,000 by the officers of the corporation. Warrants were secured for the man's arrest. He was taken to the theater owned by Quadrini and confronted with the latter, but neither would make a detailed confession and both were held.

PLAYING TO S. R. O.

Buffalo Manager Finds Serials a Paying Proposition

Pathe serials mean overwork for S. R. O. sign, according to Bruce Fowler, of the Olympic Theater, Buffalo. He writes to N. I. Filkins, Pathe's branch manager in Buffalo, after signing "The Seven Pearls" for a six-day run:

"A remarkable record and an illustration of the superiority of Pathe serials is our long list of serial successes. We have shown more serials in conjunction with our regular vaudeville program than any theater in Buffalo and each serial has had from a six to seven-day run. Seven photoplays in serial form is our record and with the exception of two they have all borne the Pathe trademark. 'The Red Circle,' 'Who's Guilty?' 'The Shielding Shadow,' 'The Double Cross,' and now 'The Seven Pearls' have all played to capacity business and each one has proven better than the preceding one."

FOOD CONSERVATION WEEK AT THEATERS

Exhibitors Will Be Called Upon to Run Appropriate Pictures and Slides for Propaganda

Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, who is the head of the Motion Picture Division of the United States Food Administration, is authority for the statement that motion picture exhibitors, during the week of Oct. 21-28, will have an opportunity of demonstrating their loyal devotion to their country and patriotic service. The call is made for their co-operation and active participation in the great drive for enlisting the Food Conservation Army. The technical name of the movement is the Food Pledge Card Campaign.

"Not only are exhibitors requested to exhibit pictures bearing upon the campaign," said Mr. Friend, "but they are also urged to make prominent display of slides, posters and other matter supplied for exploiting this campaign for the conservation of food in the international crisis."

"Samples of the slides are to be sent to all exhibitors. There are two series, one for the week of Oct. 14, a preliminary series, and one for the week of the campaign, marked A and B respectively.

"It is the desire of the Food Adminis-

tration that the motion picture exhibitors of the United States shall fully appreciate the importance of this campaign, the gravity of the situation, and the manner in which they can materially assist.

"The motion picture industry has claimed for the screen that it is the greatest power and force for good. This is an opportunity to prove it.

"On October 21 the first of the official pictures of the Food Administration will be released. It will constitute a portion of the weekly news reels of Pathe, Universal and Mutual, so that every picture theater in the country subscribing to any one of these three important news weeklies will be able to show it.

"During the week of Oct. 21-28, the Four Minute Men will speak in picture theaters on the pledge card, and lend their efforts toward the recruiting of this vast army for conservation.

"Of course, we count on the exhibitor to make the motion picture end of the campaign a success in his State. Do not hesitate to write or wire us freely at any time."

EXPLOITATION COVERS THE FIELD

Goldwyn Pictures Are Heralded in Baltimore Through Far- Reaching Advertising and Publicity Campaign

Probably no motion picture has ever been introduced to the city of Baltimore with quite as much exploitation as has been given the Goldwyn productions prior to their first public showing locally, Sept. 24. The campaign organized to acquaint the population of the Maryland city with the merits of the new photoplays, has covered virtually every branch of publicity and advertising work.

"Polly of the Circus," the first Goldwyn release, starring Mae Marsh, began its Baltimore engagement of one week at the New Theater, the first-run house, with a private showing for reviewers Sunday evening, Sept. 23. Louis A. De Hoff, local manager for the Whitehurst enterprises, assembled for this performance representatives of each district covering the thirty or more square miles of the city and the entire drawing population.

For the opening, a special setting and shadow-box intended for permanent use, were made at the New York studios of Ernest Gros. A special orchestral setting was also devised, using the regular sheet on the release as a basis for effective variations.

Twelve days before the opening date, sixty-two 24-sheet stands announcing Goldwyn pictures and stars were posted at carefully selected points in the city. Six days later these were "sniped" with dates and the name of the New Theater. This paper was all in addition to the large quantity

of lithograph one-sheets especially prepared for the production, and posted widely about the town.

Newspapers carried an underline announcing the coming of the first production a week in advance; and on the Sunday immediately preceding the opening, quantities of special Goldwyn stories proved a climax to the "readers" that had been run during the foregoing seven days. Advertising ranged on this Sunday from a half-page to six hundred lines.

In addition to all this, well-planned material was mailed to an exclusive mailing list secured from the license numbers of automobiles that have brought patrons to the New Theater during the past year.

BURT KING APPOINTED

Burt King, one of the best known film salesmen in the Mississippi Valley, has been appointed manager of the New Orleans branch of the Greater Vitaphone distributing organization. He succeeds A. W. Plues, who was drafted for the new National Army and called to Camp Pike, in Arizona, last week. Mr. Plues had only held his office two weeks, but during that time had kept it in the front rank of Greater Vitaphone exchanges. He had been with the company about two years.

Mr. King has been a Vitaphone salesman for about a year. His record is deemed one of the best in the organization.

The Open Market



...State Rights...

LOEW BOOKS "THE MANX-MAN" FOR METROPOLITAN THEATERS

Prominent Exhibitor Has Faith in Drawing Power of George Loane Tucker's Production

Confirmation of the drawing powers of "The Manx-Man," the George Loane Tucker presentation of Hall Caine's story, is found in the fact that Marcus Loew has booked this production for his entire metropolitan chain of theaters through the Goldwyn Distributing Corporation.

Mr. Loew's booking of this production is largely due to his own observation of "The Manx-Man's" drawing power when it played next door to the New York Theater, Forty-fifth Street and Broadway, for four weeks at advanced prices.

Then, too, Mr. Loew has confidence in the productions made for the screen by Mr. Tucker, one of the ablest of directors, whose previous pictures have been to the public's liking and therefore have made money for exhibitors who booked them.

Throughout the Goldwyn offices in North

America there is great activity in exploiting "The Manx-Man" and making ready for its prompt distribution. Immediately after the announcement of the distribution of this production through Goldwyn, the branch managers of this new organization received many inquiries as to open dates and prices.

"The Manx-Man" features three powerful dramatic personalities, one of whom is destined to be still better known to American audiences. These featured players are Elisabeth Risdon, Henry Ainley and Fred Groves, both of the latter well-known actors on the dramatic stage in England and America.

Miss Risdon is an English girl of great charm, who last week made her theatrical debut in America with William Faversham in George Bernard Shaw's "Misalliance."

JEWEL PURCHASES

"The Boss of Powderville" and "The Price of a Good Time"

Jewel Production officials announce the purchase of two new features. The first is "The Boss of Powderville," by Thomas Addison; the second, the Lois Weber production, "The Price of a Good Time," from "The Whim," by Marion Orth, which appeared in *Bessy Stories*. Up to the present date Jewel officials have bought beside these features, "Come Through," "Sirens of the Sea," "Pay Me," "The Man Without a Country," and "The Co-Respondent."

THREE THOUSAND A MONTH

The King-Bee Films Corporation has started its national advertising campaign. On elevated and subway stations, an attractive one-sheet of Billy West will be found. The company is spending \$3,000 a month for one year. This advertising is handled by the Bee-Hive Exchange, which has taken over the New York and Jersey State rights for all the Billy West comedies.

RUSSIAN PICTURES

READY FOR PUBLIC

Re-editing Strengthens Film First Shown at the Rialto

The new pictures of the "Russian Revolution and Behind the Russian Battle Lines," recently purchased from the representative of the Skobeloff Committee, who brought these official reel-records from Russia, by the New Russia Film Company and distributed by the Overland Film Company, are now ready to be shown to the public.

After their presentation at the Rialto, New York, in spite of their success, Samuel Kreiberg, president of the Overland Film Company, felt that the pictures could be even better arranged, and that nothing should be left undone to place a subject of this magnitude before American audiences in the clearest possible light. Accordingly, he engaged one of the most experienced film editors and title-men in the business, and placed the picture entirely in his hands, with the result that the events are chronologically laid out according to the best authorities. From twenty-four thousand feet of film, the editor has selected the choicest material and put it into eight reels of one thousand feet each, and has managed in that footage to tell the story of the great crisis in an adequate manner.

The pictures were run at the Eighty-first Street Theater, in their new arrangement, and criticisms so far have been favorable. The management set aside the entire program, as was previously done at the Rialto, in order to give the subject the showing it deserves.

TWENTY-SIX RUSSIAN FILMS GO TO PATHE

Terms of Contract with N. S. Kaplan Call for Additional Pictures

By the arrangement concluded between J. A. Berst, vice-president and general manager of Pathe, and N. S. Kaplan, representing the Moscow Art Theater, as announced in last week's *Mirror*, twenty-six completed five and six-reel features will be delivered to Pathe before Mr. Kaplan returns to Moscow in October. The first of these features to be released will be "The Painted Doll," in which Mme. Lesienko, one of Russia's most notable artists, who created "vampire rules" in that country, and Tanya Feiner, star. This picture will be released the week of October 21.

Ever since these Russian Art pictures were first announced much interest has been aroused and there has been considerable speculation as to what American company would acquire the rights. Before contracts were signed the Pathe film committee reviewed many of the pictures. The reports of this committee were so enthusiastic that Mr. Berst saw the pictures for himself. He was so impressed by the acting, the strong stories, the fine lighting effects and photography, the costly sets and the able direction that he felt certain of their success.

Mr. Kaplan returns to Russia with an American cameraman and an expert technical man. He promises, if Russian political conditions permit, to send additional pictures which, if anything, will be better than any so far made by his company. These new pictures will also be distributed by Pathe.

The thing that most strongly impresses the observer of these pictures is the fact that they are radically different from anything that has ever been done in this country. There is a tenseness of emotion, a dramatic strength of story, a repression in acting which make the acting all the more convincing and impressive. Sophie Kaplan, the wife of N. S. Kaplan, under whose direction the new pictures will be made, after reading many American scripts has determined to stick to Russian stories. But she acknowledges the worth of American methods by her decision to apply the best of those methods to her work.

"In these Russian Art Pictures," said Mr. Berst in an interview at his office, "not only appear the most famous celebrities of the Russian theater, a theater that is in no way inferior to the greatest in any land, but also the thought of the leaders of Russian literature—Tolstoy, Dostoevsky, Turgeneff, Pushkin, Ostrovsky, Andrieff and Senkiewicz. Thus a national literature, already known to lovers of good books in every land, will be disclosed to millions of persons who up to now have lacked the opportunity to become familiar with it."

FOR STATE RIGHTS

Harry Berg, of the Overland Film Company, is preparing to place several releases on the State Rights market. Mr. Berg has just secured a two-year contract with Barbara Castle, who will appear in forthcoming Berg productions.

BEATRIZ MICHELENA STARTS SECOND PICTURE

"Just Squaw" to Follow "The Dead Line" as Open Market Attraction

Beatriz Michelena announces from her producing headquarters at Boulder Creek, Cal., that she has completed all photographic work on "The Dead Line," the first of her Western features to be produced by her own company, and that activities have already commenced upon her second picture, entitled "Just Squaw." This new photodrama, so the announcement says, gets its name from one of the inserts which marks a distinct turn in the plot. It reads, "She is just squaw an' fair game." The manuscript has been prepared specially for the star by Earle Snell, author also of "The Dead Line," and is being directed by George E. Middleton.

Like "The Dead Line," "Just Squaw" is a story of the primitive West and is said to take advantage of all the possibilities offered by the most romantic era of California's history. Miss Michelena plays a halfbreed type and is supported by an unusually strong cast. William Pike

plays opposite her as the vengeful son of a murdered sheriff. Andrew Robson impersonates "Snake" Le Gal, the suave ruler of "Rogues' Roost," and Albert Morrison finds a strong role in a halfbreed "good-bad-man."

Others in the cast are Jeff Williams, D. Mitsoras and Katherine Angus. Andrew Robson, who had been one of Miss Michelena's most notable supports in many of her past productions, and won particular distinction in such features as "Mignon," "The Unwritten Law," "The Woman Who Dared," etc., was brought out from New York specially for the particular purpose of assuming his role in the present picture.

Although all the scenes of "The Dead Line" are now photographed, Miss Michelena announces that it will be at least sixty days before the sample print is shipped to New York, since much time and pains are to be given to the cutting, assembling and editing of the picture.

BUYS FOR OHIO

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, O., has just purchased the rights for the State of Ohio for "Redemption," with Evelyn Nesbitt, and "The Cold Deck," the last William S. Hart picture produced under the Triangle banner.

These productions, in conjunction with "The Garden of Allah," "Beware of Strangers," "The Ne'er-Do-Well," and several others, now being exploited by the Masterpiece, stamp this concern as one of the biggest independent feature distributors

in the state of Ohio. Mr. Netter is now working on several more big deals, some of which are practically definitely concluded.

SOLID BOOKING

The Electric Film Supply Company of Philadelphia reports heavy booking in the Mutt and Jeff comedies, which they are handling for the Bud Fisher Films Corporation. Approximately one hundred of the Stanley Circuit of theaters of Eastern Pennsylvania have booked them solid.



A SCENE FROM "BY SUPER STRATEGY"
Amy Jerome is Seen As Sarah and Frank Whitman as Abraham (Mena Company)

INSPIRATION FOR SUPERIOR WORK

Demands of State Rights Market Necessitate Pictures of Quality

With no market assured by contracts or advance deposits the special state rights picture depends for success strictly upon its merits, according to the view of Jules Bernstein, general representative for John W. Noble, who has just finished cutting and titling his first big feature, "Shame," produced under his own management for distribution on the open market.

"While a director knows that his productions, staged for a large distributing company, are assured a certain amount of booking as long as they do not fall below the average of high-class program pictures," said Mr. Bernstein, speaking of the new John W. Noble offering, "Producing for the so-called open market is an entirely different proposition. If your picture is only average there is very little hope for it, because its chances of success are good in proportion to its merit above the merit of the usual run of features.

"First of all your story must contain a big idea. It must be a story, the mere announcement of which will attract more than ordinary attention. Then cast, staging, acting and mounting must be as much above the ordinary as brains, time and money can make them. From the very beginning the man who decides to produce for the state rights market must remember that the standards by which his work will be measured are not only high but different. The attitude of the men who gather to look at a first showing of a state rights offering gives an excellent cue to what is expected of the producer. They meet by invitation to look at a production which, from the fact of its mere existence, lays claim to their special consideration. They expect something out of the ordinary and woe to the producer who does not give it to them.

"The director about to stage a special picture knows this and, naturally, makes a great effort to meet the requirements. In most cases, he does the best work of his career. In many instances, his best work is not good enough and his production is a dismal financial failure. But if he be a recognized master of his art—a director who has many successful productions to his credit, the extra effort he is forced to put into his work while striving to meet the different requirements of his new field, is more than likely to be productive of good results and the art is made richer by a picture bearing the stamp of originality and cleverness."

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Baby Mine," Goldwyn; "The Heart of Ezra Greer" and "The Painted Doll," Pathe; "The Princess of Park Row," Vitagraph; "Sunset Trail," Paramount

"BABY MINE"

Five-Part Farce by Margaret Mayo, Featuring Midge Kennedy. Produced by Goldwyn. Under the Direction of Hugo Ballin and John Stuart Robinson.

The Players.—Midge Kennedy, Kathryn Adams, John Cumberland and Frank Morgan.

POINTS OF INTEREST

The screen debut of a popular stage comedienne. The clever manner in which Margaret Mayo has adapted her play. The really humorous sub-titles and an unusually well balanced cast.

Goldwyn's second picture, "Baby Mine," gives further evidence of the artistic merit of their productions. The combination of Margaret Mayo's clever sub-titles, the expert direction given by Messrs. Ballin and Robinson and the charming work of Midge Kennedy in the leading role, provide one of the most enjoyable of film entertainments. Miss Kennedy took full advantage of the splendid screen material supplied in "Baby Mine" and proved conclusively that she is one of the prettiest of film—as well as stage—comediennes. Her expressive hands and appealing eyes will do much—very much—towards making her a favorite with masculine as well as feminine picturegoers. Zola, a little butterfly of a wife, displeases her husband, Alfred, by her lack of interest in things domestic and her inability to tell the truth. After a particularly exasperating day, he leaves her to mend her ways and starts for Boston to open an office there. Zola is disconsolate, but not for very long as Aggie, her dearest cousin, suggests a way out. Alfred wants children. Very well, then, adopt one for him, wire him that he is a father and—there you are.

Fascinated with the idea, Zola sets out to a hospital and arranges to "buy a baby." At the appointed time, Jimmie, the obedient husband of Aggie, is sent to fetch the infant, telegraph to Alfred and attend to all the other details. Jimmie does send the telegram, and he does attempt to fetch the baby, but the mother now refuses to part with her child. With Alfred expected at any moment and not a baby in sight, Zola wriggles her nose—and thinks. A baby must either be bought or stolen, and so Jimmie is again commanded to find a child. He visits a house where there are twins, and orders them, and he steals a baby from a hospital. So when Alfred does come he learns first that he is the father of a son, later of twins, and still later of triplets—and finally no father at all. For in the efforts of the real parents to claim their offspring, Alfred learns of his wife's deception. And the picture ends with Zola telling Alfred to be patient while she tells him the real truth.

In addition to screening remarkably well, Miss Kennedy presented an appealing picture as the slightly human, little Zola. John Cumberland, the victim of Zola and Aggie's plans, was really funny as Jimmie. Kathryn Adams as Aggie and Frank Morgan as Alfred also contributed excellent performances.

With Midge Kennedy in the leading role of a delightful farce, exhibitors should find this a picture of wide popularity.

H. S. D.

"THE HEART OF EZRA GREER"

Five-Part Drama. Featuring Frederick Warde. Produced by Thanet House, Under the Direction of Emile Chautard and Released by Pathe October 7.

The Players.—Frederick Warde, Lella Frost, George Forth and Lillian Mueller.

POINTS OF INTEREST

The human appeal characteristic of Frederick Warde features.

That the story of "The Heart of Ezra Greer" is highly improbable and that the arm of coincidence is extended almost out of joint can be excused, first, because the picture as a whole is generous in human appeal and second because this is quite too late a date to harp on the logic of motion picture plots. If the improbabilities are not so exaggerated that they insult the intelligence of the spectator the picture is acceptable, and they are not in this one.

Frederick Warde gives an excellent performance of an old butler who is educating his daughter in a fashionable private school. The girl elopes with a fellow pupil, a young man of considerable wealth, and the usual consequences follow. He does not marry her the next day, deserts her entirely and she gives birth to a child. It happens that the butler-father secures a position in the man's household and the climax of the story comes with the reconciliation and a belated marriage brought about by the old man, who shows the irresponsible fellow the error of his ways, with such easy dispatch that it is almost unreasonable.

Mr. Warde in several instances, shows a tendency to halt the action while he acts scenes of anguish at great length. These are in the first reels, but once the story gets into its stride the picture runs along

smoothly. Lillian Mueller as the "Baby Vamp," appears so attractive that it would take a young man of considerably stronger character not to get himself entwined in her meshes. The rest of the cast give good performances. Emile Chautard, the director, has supplied the correct atmosphere, and he has been instrumental in making the story seem less improbable.

Wherever pictures of the purely human appeal type are liked, "The Heart of Ezra Greer" will surely please.

F. T.

"THE PAINTED DOLL"

Five-Part Drama. Produced by the Russian Art Films, Under the Direction of Cheslor Sabinsky and Released by Pathe.

The Players.—Ivan Mosakin, Mme. Lesniko, Tanya Feltner and P. F. Sharoff.

POINTS OF INTEREST

Russian in every detail, the story is especially timely at present.

Judging from the first of the films produced by the Russian Art Films that are to be released in this country by Pathe, our screens are to have a valuable addition. They are going to give glimpses into Russian drama and literature in their natural surroundings.

"The Painted Doll," the initial release, contains a story that runs along conven-

prove popular even if its exposition did not include several exciting moments, which this picture has as an added attraction. But its moral effect on one class of society will not be for the best. It is going to put ideas into the heads of newspaper men that are not good for them. Outside of this the democratic atmosphere will have a healthy effect and be appreciated.

The marriage is the end of a tale which begins to hold the interest when the princess, who has accompanied her father, a prince of some fictitious country (the reason for her having the title of princess is rather vague, as those who are not conversant with court relationships are under the impression that a princess must be the daughter of a king), on a mission to this country to consummate a deal for some mining lands. The reporter, "covering" hotels, scents a story and makes the acquaintance of the girl. Arch conspirators are plotting to frustrate the deal and their endeavors compel them to resort to force, but the boy reporter saves the lives of all concerned in some thrilling episodes, and as a reward the prince gives him the hand of his daughter, thereby fulfilling the seemingly hopeless desires of the fellow and girl.

The picture has been directed commendably, containing plenty of action, unbroken continuity and interesting incidental scenes. These scenes, which are worked into the story as sight-seeing trips, will meet with

her mother's weaknesses. He implores Bea to return to her father, but Bea indignantly refuses, until one day she is given conclusive proof of her mother's infidelity. Disillusioned, she sets out immediately for her father's home, traveling through the woods all night. At daybreak, near her father's cabin, Kirk finds her, and is then successful in winning her consent to marry him.

The winsome personality of Vivian Martin dominated all scenes in which she appeared. Harrison Ford as Kirk gave a splendid performance. Others who added to the general excellence of the cast were, Henry Harrows, Charles Ogil, Carmen Phillips, and Billy Elmer.

The beautiful scenery, provided in a romantic story with Vivian Martin in the leading role, should prove a valuable addition to the exhibitor's program.

H. S. D.

"FOOLS FOR LUCK"

Five-Part Drama. From the Story "Tallmanna," by Kenneth Harris. Screenplay. Perfection Picture. Released by George Kleine System.

The Players.—Taylor Holmes, Helen Ferguson, Robert Bolder, Frankie Raymond.

POINTS OF INTEREST

Personality of Taylor Holmes. The element of luck in life.

"Fools for Luck" is an entertaining bit of nonsense made doubly so by the engaging personality of Taylor Holmes. It treats of luck in the affairs of men, or rather of the viewpoint toward luck; and it recounts in particular the happenings of a young man who orders and arranges his life by lucky omens and the toss of coins. If it attempts to point a moral, it stops midway.

The story is of Philander, a young business man, who finds a horseshoe in the street and hastens home in the high spirits of one who believes himself blessed by the gods. He tucks the horseshoe over his door, already adorned by two others, consults his rabbit's foot, which he is never without, and then learns from the telephone that he is \$500 richer through a deal in stocks. His conviction of good luck seems indeed a prevision to be notably fulfilled. So he starts upon a two weeks' vacation, meets Brunhilda, falls in love, and then returns to the city. Chancing, however, to walk under a ladder, his luck changes. Brunhilda's parents become informed of his gambling and he is forbidden their home; he goes broke in a poker game, and loses his job. Down and out, he renounces gambling forever, pitches his horseshoes and rabbit's foot out of the window, and then, at last, secures a position at \$10 a week. In the course of time, he "makes good," meets Brunhilda, and—again lucky.

Taylor Holmes as Philander is likable, and Helen Ferguson as Brunhilda, imparts a poignancy to the love theme which registers deeply. The scene between Philander and the bartender, when Philander tells his hard-luck story and the bartender, in turn, tells him, is a genuine piece of art.

"Fools for Luck" is good entertainment.

D. A. B.

"THE SPOTTED LILY"

Five-Part Drama by J. Grubb Alexander and Fred Myton. Directed for Bluebird Photoplays by Harry Sotter. Starring Ella Hall.

The Players.—Ella Hall, Gretchen Lederer, Victor Rottman, Charles Hill Mailes, Wilton Taylor.

POINTS OF INTEREST

The invasion of a French village by German soldiers. The demure personality of Ella Hall.

If the German people are responsible for the perpetration of "The Spotted Lily," then they are guilty of even worse atrocities than any that have so far occurred in Belgium. Yet, where the story falls in logical sequence, it somehow atones in its simple-hearted atmosphere and the striking effect of a well directed mob.

Yvonne Lamour's mother has been the innocent victim of a wealthy and unscrupulous young aristocrat. Her lover, Anatole, has in consequence entered the priesthood. Years later, Yvonne, the daughter, is confronted by her mother's fate when a regiment of Prussian cavalry enters the village in Brittany where she lives. With Jean, a young violinist, she flees to Father Anatole, and the three of them escape and come to America. Here, beset by poverty, Jean endeavors to eke out a living by his playing. But he fails. And then, Father Anatole dying, Jean deserts Yvonne for a Russian lady whose fancy he has captured. Yvonne follows, however, and finally, Jean is awakened to some sense of honor or shame, and returns to Yvonne.

Ella Hall, as Yvonne, is singularly demure and chaste, while Victor Rottman, as Jean, succeeds in investing the character with a foreign as well as an artistic atmosphere.

Exhibitors should note the publicity value of the German invasion.

D. A. B.



"THE HEART OF EZRA GREER"
Frederick Warde in Scene from Pathe's New Film

tional lines, with its situations molded according to time honored formulae, but the locale is so entirely different and the atmosphere so perfect that it assumes fresh importance. The producers were brave enough to keep the drama a tragedy and not spoil it with a silly, happy ending, that would lessen the dramatic value and rob it of considerable effect. In "The Painted Doll" we are given the inevitable triangle, but in so doing we are introduced into Russian life. At the end there is no weak and unreasonable reconciliation and instead the erring wife dies and the wealthy man who destroyed the fireside does away with himself.

The players, most of whom have been recruited from the Imperial theaters of Petrograd and Moscow, which give the actors a subsidized course of training, seem to have a talent for restrained emotional expression that is effective. The fitting dignity with which the picture is produced marks this Russian film as a significant factor in the motion picture world and deserving of serious attention. The story is staged constructively, the atmosphere is perfect and the action is unhampered, all of which contribute to undivided interest.

"The Painted Doll" should prove a good drawing attraction with all types of audiences.

F. T.

"THE PRINCESS OF PARK ROW"

Five-Part Drama by Paul West. Produced by Vitagraph, Under the Direction of Ashley Miller, and Released as a Blue Ribbon Feature Oct. 1.

The Players.—Mildred Manning, Wallace MacDonald, William Dunn, John Costello and Anne Brody.

POINTS OF INTEREST

An exciting climax to a story that will appeal. Interesting incidental scenes.

In three times of the levelling of the classes and when democracy is the talk of the people, a story in which a princess marries a Park Row newspaper man would

approval in the outlands, especially the tour of Luna Park, Coney Island. The players do excellent work in each instance and Anne Brody makes the role of the princess' maid stand out.

"The Princess of Park Row" can be booked for the average theater, but it will meet with the most spontaneous approval in houses where the price of admission is small. The thrills at the finish will be appreciated and the romance is pretty.

F. T.

"SUNSET TRAIL"

Five-Part Drama by Beniah Marie Dix. Featuring Vivian Martin. Produced by Lucky Under the Direction of George H. Melford. Released by Paramount.

The Players.—Vivian Martin, Henry A. Barrow, Harrison Ford, Charles Ogil, Carmen Phillips, and Billy Elmer.

POINTS OF INTEREST

Vivian Martin's winsome personality. A pleasing story of romance. The excellent photography and direction.

In "Sunset Trail" Vivian Martin has been given a role that fits her personality admirably, and as the little mountain girl who has implicit faith in the goodness of all, Miss Martin was altogether charming. She plays the happy, barefooted child with spontaneity and later rose to her emotional scenes, playing with power and conviction.

Since her mother's elopement and subsequent marriage to a wealthy Easterner, little Bea Alken has lived with her father alone and yearning for companionship. So when an opportunity comes for her to visit her mother, she pleads so convincingly that her father finally consents. And soon Bea finds herself in unfamiliar surroundings. There are so many pretty dresses and so many things to do that she is quite happy. Believing anything her mother does must be correct, she soon learns to smoke, drink cocktails and dance the fox-trot, much to the displeasure of Kirk Livingston, who loves her but fears she may have inherited

"STRANDED IN ARCADY"

Five-Part Drama by Francis Lynde, Featuring Mrs. Vernon Castle. Produced by Astra Under the Direction of Frank Crane. Released by Pathe.
The Players.—Mrs. Vernon Castle and Elliott Dexter.

POINTS OF INTEREST

Mrs. Castle as a plucky young girl. An interesting story of adventure with the leading players in scenes of great daring.

Mrs. Castle demonstrates the modern woman's ability to meet all situations with resourcefulness. As the daring Lucy Millington in Pathe's new feature, she presents a striking figure as the self-reliant girl who is not only successful in overcoming difficulties, but possesses sufficient charm to win both the love and admiration of a skeptical young novelist. Mrs. Castle took full advantage of the many opportunities offered her in "Stranded in Arcady," and acted with her usual poise and ability. The story alone would have been interesting without the added attraction of Mrs. Castle's name, as it contains the necessary element of popularity—a dramatic story full of thrilling adventures.

Lucy Millington, an athletic young girl, and Douglas Prime, a successful novelist, are lured to a desolate country by adventurers who plan to keep them in captivity until a fortune bequeathed to them has been safely deposited in the hands of their enemies. While alone in the woods they undergo many ordeals. They travel all night through desolate country, canoe in dangerous waters, encounter a band of desperadoes, and finally, through sheer pluck and daring, they reach their lawyer just in the nick of time. During their days alone they discover a mutual desire to remain together, and the picture closes with them off for a honeymoon.

Mrs. Castle was charming as Lucy and acted with her usual assurance. Elliott Dexter made a handsome hero. The smaller parts were well taken by the remaining members of the company.

As a picture featuring a favorite player and containing numerous thrills, exhibitors should find this a popular subject.

H. S. D.

CONQUEST PICTURES PROGRAM

Seven Reels, Consisting of Two Three-Reel Story Features, a Fantasy and Split-Reel Scenes and Educational.

POINTS OF INTEREST

A fascinating story founded on Anna Sewall's famous "Black Beauty."

It has been the custom of the Conquest Pictures programs to include a three or four-reel story picture designed to satisfy all ages. In this particular program, the tenth, Edison has produced one that meets these requirements even better than the preceding ones. This time they have made a picturization of the familiar tale, "Black Beauty," which probably has been as widely read by the youth of the country as any other book published, and it is safe to say that those whose younger days have long passed have not forgotten the story nor its charm. In bringing it to the screen, not in its entirety of course, the producers have made the telling in the first person, the personal pronoun standing for the little black horse. In the beginning he is the mount of his owner in the Civil War, and afterwards is used as a cab horse until its master finds him and takes him back to the Southern plantation. The direction of the picture is especially good and the actors leave nothing to be desired. The animal who plays Black Beauty could not have been better selected. He is a horse capable of showing affection and various tricks that add to the important part he plays.

The balance of the program consists of a charming picturization of Robert Browning's "The Pied Piper of Hamelin," a long comedy entitled "A Duke for a Day," written by Homer Croy and featuring Ray McKee; a pretty scene called "Angling for Trout," and an industrial-educational entitled "Raising Ostriches in South Africa."

The tenth Conquest Pictures Program is a safe proposition for a theater of the average class, and it will prove to be a fine attraction for houses playing matinee performances.

F. T.

"THE FIGHTING TRAIL"

Fifteen-Episode Serial Featuring Carol Holloway and William Duncan. Produced by Vitaphone Under the Direction of William Duncan.

Episode 5—"The Other Half"

The Players.—William Duncan, Carol Holloway, George Holt, Joe Ryan, Walter Rogers and H. Ducrow.

POINTS OF INTEREST

The sustained interest is strengthened in this episode. The daring feat of jumping into the rapids.

In this episode Gwyn and Nan secure the missing half of the map showing the location of the entrance to the Lost Mine from Von Black and his confederates, but it is not accomplished without a stiff fight. Von Black is captured and tied to a chair in the cabin. Gwyn gives him the Western third degree and tortures from him the information as to the whereabouts of the paper. On learning that it is in the possession of one of the conspirator's henchmen he goes and gets it, at the point of a gun.

While he is gone Von Black wrests himself free and attacks Nan, and Gwyn returns just in time to save her life, at the same time driving Von Black from the vicinity with a threat of death if he ever puts in an appearance again. With both halves of the map the pair locate the mouth of the mine, and it becomes neces-

W-A-R-N-I-N-G!

Notice is hereby given that a suit in equity has been filed in the United States District Court for the Southern District of New York, to restrict all persons,

¶ From exhibiting, exploiting or releasing any moving picture production indicating or purporting to indicate that such pictures or films are actual war scenes of the Italian Army at its battlefield, or have been officially sanctioned or authorized by officers of the Italian Government;

¶ And from otherwise falsely describing, identifying or associating any such pictures or films with official or other sanction or approval of the Italian Government or its officers,

¶ And from in any way infringing upon the rights and copyrighted title of the official Royal Italian Government's war pictures called

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All persons are hereby informed that the only official Italian war pictures being exhibited in this country are distributed exclusively through

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sary for them to cross a ravine hand over hand on a rope. Gwyn gets safely across, but as the girl is about half way over the rope breaks and she falls into the torrent. Gwyn plunges after her and the picture fades out, leaving the outcome of the attempted rescue until the following episode.

F. T.

"ASHES OF HOPE"

Five-Part Drama by Thomas H. Ince. Produced by Triangles Under the Direction of Walter Edwards.

The Players.—Belle Bennett, Jack Livingston, Jack Richardson, Percy Challenger, Joelle Sedgwick.

POINTS OF INTEREST

Western mining camp. Strong and appealing story of the painted woman whom love redeems.

The truest thing about "Ashes of Hope" is, perhaps, that redemption only lasts so long as the redeeming stimulus remains applied. Remove the stimulus and lo!—the redemption ceases to be. So it was, at least, with Gonda, a dance hall sybarite, who was first made good by a good man's love, and then made bad again when that love failed.

The story concerns Miles Norton, a young married man, who has fled to the far West to escape penalty for killing another in a brawl. He meets Gonda, the queen of the camp, and after shielding her from the bullet of some wretch she ruined, he becomes embroiled in a fist-fight with a man whose girl he unwittingly offended. Worried the fellow sorely, he is taken, battered and bleeding, to Gonda's cabin. There she dresses his bruises. Later, on leaving the cabin, he is shot by the woman he offended; and, in the long illness and convalescence which follow, Gonda and Norton come to love each other. Their love continues until Norton receives word from his wife that

the man he thought he had killed is not dead, and for him to return home at once. A photograph of Norton's baby son is enclosed. Meanwhile, "New Deck" Warren, a gambler, whose girl Gonda used to be, has told Norton that if he doesn't treat Gonda right, he, Warren, will kill him; and so when Norton surreptitiously tries to depart, Warren follows and shoots him. Norton, wounded but still amazingly full of pep, returns to the camp, where, for no conceivable sane reason, he attempts to hold it up. He falls in this, is captured and about to be hanged, when Gonda, thinking of Norton's baby son, enables him to escape. She then goes back to her old life.

"Ashes of Hope" in plausibility, is, unfortunately, weak; but it possesses such decided merit in the realism of its plot and gun fights that this fault may almost be forgiven. Jack Livingston, as Miles Norton, plays with great and admirable sincerity.

D. A. B.

"KIDNAPPED"

Five-Part Drama by Sumner Williams from the story of Robert Louis Stevenson. Produced by Edison. Released by K. E. S. E.

The Players.—Joseph Burke, Ray McKee, Ray Hallor, William Wadsworth and Robert Cain.

POINTS OF INTEREST

The experiences of David, the hero of a beloved story of adventure by Robert Louis Stevenson. The excellent acting and direction.

All those who have read Robert Louis Stevenson's "Kidnapped" will want to see the film version of this famous story of adventure. And even those who have not spent many happy hours in reading this beloved tale will be interested in the Con-

quest Pictures' presentation of the venturesome career of David Balfour. In it we see the toothless, wicked old miser, Ebenezer; we see the scoundrel Hoseason, master of the trading ship *Covenant*; we see our beloved Alan Breck, "an adventurer, an outlaw, and a gentleman"—and, too, there are the high and snow-clad hills of bonny Scotland. So with a plot brimful of action, and players who represent the well-known characters admirably, there can be no question of the pleasure spectators will find in viewing "Kidnapped."

David Balfour is sent to the home of his uncle, Ebenezer, the miserly Laird of Shaws, to claim his right to the estate of Shaws. There Ebenezer plans to kill him, but falling in this he hatches a plot with Hoseason to kidnap him and sell him as a slave to the Carolinians. But with the aid of Alan Breck, a daring and skilled fencer, the villainous crew of *Covenant* are outwitted and the two friends escape to the Highlands of Scotland. After enduring hardships and several narrow escapes from death they finally reach Shaws, where David is installed as the Laird. But bold and lovable Alan feels the spirit of the road calling and "he takes the high-road," while David takes the low, and the two companions bid farewell.

The picture was acted in just the right key by a well selected cast, while the director caught the spirit of the story admirably. Joseph Burke made the character of the Laird of Shaws sufficiently mean and miserly. Ray McKee presented a pleasing interpretation of the boy David, while Alan Breck was played by Robert Cain with the nonchalant air associated with that gentleman.

Both children and those who have not forgotten their day-dreams of thrilling adventure will find this an enjoyable picture.

H. S. D.

Goldwyn Pictures

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Can a loyal and beautiful wife, single-handed and against all of the evil agencies of high finance, foil and bring to justice the most powerful financier in Wall Street?

Do you believe, like Henry Ford, that the American laborer is worthy of his hire; that he is entitled to share in the prosperity of the business success he helps create with his brain and muscle?

Do you think that the self-reliant American woman is capable of pitting her wits against one of the nation's shrewdest and most unscrupulous Money Masters?

Would every woman's loyalty to the man she married stand the test of following him into prison and raising him from ruin and despair back to success, prosperity and the confidence of his fellow men?

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Fighting Odds
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"ALADDIN AND THE WONDERFUL LAMP"

Eight-Part Drama by Bernard McConville.
Produced by Fox. Under the Direction of
C. M. and S. A. Franklin.

The Players.—Francis Carpenter, Fred Turner, Virginia Lee Corbin, Alfred Paget, Violet Radcliffe, Buddy Messinger, Lewis Sargent, Gertrude Messinger, Joe Singleton and Elmo Lincoln.

POINTS OF INTEREST

The remarkable acting of the Fox Kiddies. The picturization of a favorite Arabian Night tale. The beautiful sets and the generally artistic production.

It seems altogether fitting that one of the most colorful and imaginative of the "Arabian Nights Tales" should have been acted by children. For they, above all others, believe in magic. And magic plays a large part in "Aladdin and the Wonderful Lamp." With just a rub of the lamp a genie appears and builds magnificent castles, produces exquisite jewels and can also turn villains into fish dealers. And so the story of Aladdin is told by the Fox Kiddies,

who display acting ability that would do credit to far older and more experienced players.

The story concerns the adventures of Aladdin, who surmounts all obstacles and has many narrow escapes from death in order to win the hand of his beloved Princess Badr-al-Budur. The princess must be married to a man of wealth, declares the sultan, her father, and already a magician has brought rich gifts to win her. So Aladdin journeys to the hidden cave and produces the magical lamp which he rubs—and lo!—the slaves of the lamp appear and promise him anything he may desire. And now, with treasures of gold and precious jewels, he approaches the Sultan's palace and sues for the hand of his beloved. The princess loves him and all is well until the wicked magician gains control of the lamp, steals the fair princess and escapes to the desert. But Aladdin follows and at just the right time saves his lady from death and again secures his wonderful lamp.

Little Virginia Lee Corbin was a constant delight as the Princess Badr-al-Budur, while Francis Carpenter as the humble but devoted lover was a captivating Aladdin.

Violet Radcliffe made one of the best villains that ever curled a black mustache. Smaller parts were well taken by Buddy Messinger, Lewis Sargent, Gertrude Messinger, Alfred Paget, Fred Turner, and Elmo Lincoln. The picture has been so well developed that the mystery and fascination of the story hold the interest throughout. The desert scene, the beautiful palaces and the old city of Bagdad were all portrayed with fine realism.

This well known story, acted so well by juveniles, should prove a great success to exhibitors.

H. S. D.

Among the various educational features of the new Geraldine Farrar film spectacle, "The Woman God Forgot," to be released by Artafact, is the portrayal of the first use of gun powder in this country. The unique guns and cannons used in this production are relics obtained after considerable trouble from museums and collectors of antiques. Several months of research by a special staff at the Lasky studio were necessary in order to obtain the correct data on the period with which the photoproduction deals.

CONQUEST PICTURES PROGRAM No. 8

Seven Reels, Consisting of a Four-Reel Story, One-Reel Allegory and Five Split Reels of Scenes and Educationala. Produced by Edison and Released by K.M.B.E.

POINTS OF INTEREST

Edison has collected another group of short subjects that are very interesting and instructive.

It happens that the most pleasing subject on the eighth Conquest Pictures program is the shortest, being merely two hundred and fifty feet long. It is called "In Old England" and shows well selected views that exactly typify that part of England which cannot be equalled anywhere in the world for the charming mellowness of its rural districts. There must be more of this film in the vaults and it is possible that it will be used on some future program.

The remaining short subjects consist of "The Brook," which visually interprets Tennyson's famous poem; "Woodcraft For Boys," portraying the wholesome education given by students at Culver Military Academy; "Shipping Live Fish in Sealed Bottles," picturing all the steps necessary of a problem that for many years baffled shippers of fish, and "The Puzzling Bill-board," a puzzle arranged by Sam Lloyd of the evolution of a word on a billboard. It is something new in pictures and attracts because it is novel and unique.

The program also contains a one-reel allegory entitled "The Blind Fiddler," in which Viola Dana is captivating as a fairy. The story has a great deal of appeal, but it has unmistakable evidence of its author's partiality to Synge's "The Well of the Saints." It shows the disappointment at the sordidness of the world of a blind fiddler when his sight is restored to him by a fairy, and his happiness when the darkness is brought back to him and he can dream of the supposed beauties of his surroundings. The feature of the program, four reels in length, is "The Princess's Neckties," a fairy story that is also more or less an allegory. Its moral seems to be that true happiness comes only to those who give, giving something which takes an effort.

This program should be booked into houses that cater to audiences in which the younger element form a part. It is designed primarily for them, but it will also interest the older people.

F. T.

"BROADWAY ARIZONA"

Five-Part Drama by Lynn F. Reynolds. Featuring Olive Thomas. Produced by Triangle Under the Direction of Lynn F. Reynolds.

The Players.—Olive Thomas, George Chasebro, George Hernandez, Jack Curtin, Thomas S. Gulse.

POINTS OF INTEREST

The kidnapping of an actress by a cowboy. Difference in types. Beautiful Western scenery.

In "Broadway Arizona" Olive Thomas has a vehicle that serves not alone to entertain temporarily, but will prove a substantial contribution to her recent and deserved popularity.

The story is of a young ranch owner, John Keyes, who leaves his home in Pima, Arizona, to see and "do" New York. Smitten by the charms of Fritzi Carlisle, the leading lady in a Broadway musical show, he sends her his card and requests to meet her. Her press agent, a man with a keen sense of publicity value, prevails upon the actress to encourage Keyes' attentions for the "story" it will make. She consents and Keyes takes her to dinner. Later, on a motor ride, he makes her an offer of marriage and she, still obedient to her press agent's wishes, accepts. The story is at once published in the papers, and Keyes is elated. He plans a honeymoon to his ranch in Arizona. But the day following, the story is denied by Miss Carlisle herself. He seeks her out, demands an explanation and, finding that she does not really love him, he denounces her bitterly and leaves for Arizona. Some months later he reads in the papers that her health has failed, and promptly sends her a telegram announcing that Arizona is still "on the map." Amused, though ill in bed, she answers his message; and in a week's time Keyes, together with his ranch foreman, Uncle Isaac Horn, arrive in New York.

Keyes calls at her hotel and urges her to return with him to Arizona; but, despite the fact that a change of climate is imperative, she refuses. Undismayed, he then plans a novel scheme of abduction. Disguised as hospital attendants, Keyes and Uncle Isaac enter her hotel with a stretcher, gag and bind her maid, and carry the sick-a-bed lady to an ambulance without. Then, via a private car, they journey to Arizona.

Furiously indignant, she at first refuses to speak to Keyes; but gradually her powers of resistance weaken. Meanwhile, a reward has been offered for the arrest of her kidnappers, and a detective traces them to Arizona. He informs Keyes that he is under arrest, when the girl suddenly intercedes, saying that the alleged kidnapping was done for publicity and that she had come to Arizona to marry Keyes. It is an effective denouement.

Miss Thomas is a distinct acquisition to the pictures. Her clear, delicate features denote refinement of sensibility, and there is a simplicity about her acting that is altogether charming. George Chasebro is excellent as the young ranchman, and George Hernandez gives a very colorful and amusing performance as the stout and bow-legged Uncle Isaac.

D. A. E.

NEW SCREEN STAR VIA MUTUAL CORP. Olive Tell on October Schedule with Edna Goodrich and Others

Ten five-reel productions with "big stars only" are scheduled for release in October by the Mutual Film Corporation under its schedule of "two a week" which was inaugurated Sept. 1.

The month will bring a new star to the screen. Olive Tell, the Broadway favorite, celebrated as an actress of the speaking stage, will be seen in her first picture, "The Unforeseen," on Oct. 22.

Anita King's first picture under the Mutual banner, "The Girl Angle," is set for release Oct. 8. Miss King has been engaged by E. D. Horkheimer to appear in a series of star productions for Mutual releases.

Edna Goodrich, whose first Mutual picture, "Reputation," started off by breaking box-office records, is on the October schedule twice, in "Queen X" and "A Daughter of Maryland." Mary Miles Minter's "Her Country's Call" is on the list for Oct. 1, and "Peggy Leads the Way" is listed for Oct. 29.

The month's schedule includes: Oct. 1: "Queen X," the second of the series of Mutual productions starring Miss Goodrich. It is from the story by Edwin M. Stanton, assistant district attorney of New York, and deals with the Federal crusade against a gang of Oriental smugglers.

"Her Country's Call," the second of the new series of Mutual-American productions starring Mary Miles Minter, in which Miss Minter is cast as a patriotic little mountaineer.

Oct. 8: "The Girl Angle," the first of the series of Mutual-Horkheimer star productions, featuring Anita King. The picture is laid in the rough-and-ready West with Miss King in the role of a woman who hates the male of the species and gets into complications with outlaws and sheriffs.

"Southern Pride," sixth of the series of American-Mutuals starring Gail Kane, casts Miss Kane as the daughter of an old, aristocratic but impoverished Southern family, loved by two men and loving one.

Oct. 15: "The Beautiful Adventure" is Miss Murdoch's second picture, an adaptation of the Charles Frohman stage success. It follows "Outcast," a picturization of the startling play of the same title.

"The Calendar Girl" is the second of the Mutual-American productions starring Juliette Day, who left Broadway after her success in "Upstairs and Down" to appear in pictures.

Oct. 22: "The Unforeseen" is Olive Tell's first motion picture, one of the series of Charles Frohman's plays in pictures produced by the Empire All-Star Corporation for the Mutual Film Corporation. Miss Tell is a popular speaking-stage star and "The Unforeseen" was chosen as the vehicle for her picture debut after careful consideration.

"The Sea Master" is the second of the new series of William Russell productions, following "Sands of Sacrifice." It gives Mr. Russell a new role as a hero of the deep blue. It was under the direction of Edward S. Sloman.

Oct. 29: "Peggy Leads the Way" is the third of the new series of Minter Mutuals, starring the dainty and popular Mary Miles. The picture was titled by Miss Minter herself. The picture is laid in the big forests of California.

"A Daughter of Maryland," the third of the series of Mutual productions starring Edna Goodrich, casts the stage beauty in the role of a beautiful girl of the old southland.

Forthcoming Mutual productions, now in the course of production or finished, awaiting a place on the schedule of releases, include: "Wit," starring Gail Kane, "Betty and the Buccaneers," "Juliette Day's third picture," "Lucky Jim," starring William Russell, "Doing Her Bit," Margaret Fischer's first picture under her new contract with the American Film Company, Inc.; "Playing the Game," starring Anita King; "The Impostor," "The Richest Girl," and "My Wife," starring Ann Murdoch, and "American Maid," starring Edna Goodrich.

"LATIN QUARTER" STUDIO

In the "Latin Quarter" of the Fort Lee studio, as it is sometimes referred to since the advent of M. Emile Chautard, Mme. Lina Cavalleri and others, all is a hum of activity at present and seems destined to so continue for many weeks to come. "The Eternal Temptress," Mme. Fred de Gressac's original and powerful photodrama written for Lina Cavalleri, and which will be a Paramount picture, is under way in real earnest. At this time interiors are engrossing most of the attention, and while these are being taken, Venice and Rome are being constructed just outside.

CENSORS RESIGN

Judge N. B. Neelen and Jacob S. Grauman, members of the citizen commission on motion pictures of Milwaukee, Wis., have sent their resignations to Mayor D. W. Hoan. Judge Neelen says his duties on local draft board No. 15 occupy too much of his time, while Mr. Grauman resigned as he is about to engage in the business of handling picture films. Henry Trinta of the Columbia Theater, and Ernest Langmack of the Colonial Theater, have been named to fill the vacancies.

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TO RUSH "BEST AUTHORS" POLICY

Vitagraph to Release Four Dramas Adapted from Popular
Novels Late in October—"Dead Shot Baker" the First

The "best authors" policy established for Greater Vitagraph by Albert E. Smith, president of the company, starts with a rush on the company's list of releases for the latter part of October and the early part of November. Within a period of twenty-eight days four dramas adapted for the screen from successful books are to be released, as follows:

October 15—"Dead Shot Baker," the first of the Wolfville series, which is being made from the famous stories by Alfred Henry Lewis.

October 22—"The Bottom of the Well," a mystery play from the book of the same title by Frederick Upham Adams.

November 5—"The Fettered Woman," an adaptation from "Anne's Bridge," one of the best known of the Robert W. Chambers romances.

November 12—"I Will Repay," an adaptation of the celebrated O. Henry story, "A Municipal Report."

"Dead Shot Baker," in which William Duncan and Carol Holloway are featured.

is declared to be one of the finest Western pictures ever filmed, remarkable for its daredevil riding scenes and its wonderful lighting effects. It was made at the Vitagraph Western studio in Hollywood. Mr. Duncan directing the production in addition to playing the leading role.

"The Bottom of the Well," a powerful melodrama in which a millionaire mill owner is tried for his own murder, was directed by John Robertson, and presents a cast headed by Evert Overton, and including Ned Finley, Agnes Ayres, Alice Terry, Adele De Garde, Herbert Pryor, Robert Gaillard and Bigelow Cooke.

"The Fettered Woman" presents Alice Joyce, supported by Webster Campbell and Templar Baze, in an adaptation of the Robert W. Chambers novel, "Anne's Bridge."

In book form this was one of the most widely read of the Chambers stories, dealing with the fate of a woman falsely accused of killing an adventurer who had sought her fortune. The play was directed by Tom Terriss and is notable for the beau-

tiful and impressive scenic effects obtained.

"I Will Repay" is another mystery drama, set in the romantic atmosphere of the eastern shore of Maryland. It concerns the devotion of an old slave for the daughter of his deceased master, who earns her living as a writer. Corinne Griffith plays the role of the heroine and Mary Maurice and William Dunn appear as her chief support. Arthur Donaldson plays the role of the faithful slave. This feature, made from "A Municipal Report," is declared to be one of the very best ever made from an O. Henry romance.

Since announcing his policy of "the play's the thing," Mr. Smith, the Vitagraph president, has been scouring the files of available fiction for subjects suitable for screen treatment and he announces that he has succeeded in obtaining a considerable volume of splendid material.

"This does not mean," he declares, "that Vitagraph is not in the market for original stories by new writers, because we are. In the great army of writers who now are turning to motion pictures for a market there are some very brilliant men and women, many of them possessed of splendid imaginative power and clever style. In fact, some of the best plays of the silent drama have been the work of these writers."



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*admittedly America's most beautiful
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"RUNAWAY ROMANY"

being the first of a series of super-pictures which will reveal Miss Davies as the sensation of the screen.

The cast in support of Miss Davies in "RUNAWAY ROMANY" is without doubt the strongest assemblage of screen favorites ever engaged.

It includes the following well-known artists of the stage and screen, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormai Hawley, Wm. W. Bittner, Gladden James, Hoyce Combe and others.

Under direction of GEO. W. LEDERER

WORLD FEATURES RELEASED ON PROGRAM

Brady Plans to Issue "Rasputin, the Black Monk," and "The Burglar" at Regular Prices

Both "Rasputin, the Black Monk," which is in seven reels, and "The Burglar," a six-reel feature which follows "Rasputin" at the Park Theater, New York, will be published, just as they are, on the regular World program at regular World prices.

"This," said director-general William A. Brady, "is by way of making good our forecasts of the past fifteen or sixteen months, and doing it in a manner that leaves no room for picking flaws."

"We intended to have 'Rasputin' run on at the Park Theater throughout the period of our lease, which we had succeeded in extending for this purpose, but we could not find another suitable theater in which to show 'The Burglar,' and so determined to curtail the prosperous run of the Russian picture. The house statistics of receipts for motion pictures at the Park have never exceeded the record of 'Rasputin,' so we are making something of a sacrifice through its withdrawal in favor of 'The Burglar.'

"But we are very well satisfied, nevertheless. Our main object in producing these two specials on Broadway was to give our exhibitors the benefit of all the publicity

to be derived from successful New York presentations. When these pictures reach the general public throughout the country most people will know all about them, without any special work on the part of the exhibitors. We believe, however, that our own efforts will have the effect of stimulating the exhibitors to unusual activity in promoting big business."

"No matter how expensive in the making, we believe these pictures can occasionally be placed upon the program with profit to us. We know they will make a great deal of money for the exhibitors who have shown their faith in us, not alone through their continued use of World Pictures, but in the quite frequent and multiplying cases of extended runs."

"So it is good commercial policy for us, irrespective of the direct monetary result, to put forth a special effort for the exhibitors' benefit wherever the opportunity presents itself. If 'Rasputin' and 'The Burglar' make no great money for World Pictures in the long run, owing to cost of production, they are proofs of our loyalty to the program."

NEW CHAPLIN PICTURES

The de luxe edition of Essanay's Chaplins now being distributed by General Film have found great favor with exhibitors. Inquiries have come from all sections of the country for this new series—the first release, "The Champion," having proved popular. The second Chaplin release, "A Jilted Elope-ment," announced for Oct. 15, has brought forth even greater demands from the exhibitors, demonstrating the wisdom of the steps taken to present a few of the most popular Charlie Chaplin comedies made while Chaplin was at the height of his power.

Essanay is making new prints of the selected subjects from the re-edited negatives and they have also been improved by new decorations and titles.

Chaire Whitney has been engaged for the screen version of "Rhiney Kaye," the second Clara Kimball Young picture by her own organization, under the management of Harry I. Garson, now under way at Theatrical studios, New Rochelle.

SIGN ALICE BRADY

Select Pictures Corporation announces that it has signed contracts with Alice Brady by which she immediately becomes a Select Pictures star. Miss Brady will be presented during the coming year in eight pictures which will be released under the Select Star Series system.

On the first of these pictures Miss Brady will begin work at once at the Paragon studio in Fort Lee. She will be directed by Edward Jose.

SPARKLE COMEDY STARS

New principals are featured in the fourth of the series of Sparkle comedies just finished by the Jaxon Film Corporation for release by General Film. Billy Hugs and Kate Price, both well known to fandom, will entertain the public during the coming weeks. Kate Price is well remembered for her excellent work with John Runny some years ago, and both are old favorites with fandom. Sparkle releases in this new series are "Week End Shopping," "Pals," "Ambition," "In High Speed," "Monkey-Maid-Man," and "A Bargain—\$37.50."

ABRAMS AND SCHULBERG TAKE LOS ANGELES COLONY BY SURPRISE

Paramount Executives Have Four Days of Conferences in the West—Other Happenings on the Coast

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—H. Abrams, president of the Paramount organization, and B. P. Schulberg, the Paramount's general manager, leaving New York on two hours' notice, arrived in Los Angeles with scarcely that length advance information as to their coming. They made the most of their four-days' stay, spending the greater part of it in conferences at the Morosco and Lasky studios and making a trip up to Santa Barbara.

Kate Price, as jolly as in the old days of her Vitagraph pictures, has descended upon Los Angeles and says she intends to stay. James Horne, formerly of the Kalein Company, has begun the direction of a new serial at Universal City.

Constance Crawley, Arthur Maude and Lamar Johnstone, in a return to the legitimate, were Orpheum headliners in the City of the Angels for the past week. Their bookings will take them over the entire Orpheum Circuit.

Returns to Stage

Maude George, for two years a member of the Universal Company, and whose last film appearance was in an Ince feature, is another screen lead to return to the stage. She is appearing at the Morosco in the comedy-drama, "His Majesty Bunker Bean."

Thurston Hall, who came West with the Theda Bara Company, is now playing leads in Ince features. Mr. Hall is one of the best known of the leading men in eastern legitimate productions.

Director Raoul Walsh and his brother, George, have gone to New York to make several pictures there.

Betty Compson, in her newest Christie comedy, is supported by "Smiling" Billy Mason, Jay Belasco and Lois Leslie.

Friday, Sept. 14, was Helen Holmes Day at the California State Fair held in Sacramento. Both Helen Holmes and J. P. McGowan were the honored guests of the day.

Marin Sais is the new leading woman signed with Tom Mix's company at the Fox studio.

The William Russell Company in the American Film studio at Santa Barbara is spending ten days in Los Angeles, taking scenes in and about the latter city in the new Russell feature, "A Night in New York," written by Charles Day and directed by Edward Bluman.

William Duncan is again busy making serial thrills at the Vitagraph Hollywood plant. The new serial is entitled "Vengeance and the Woman" and will comprise thirty reels. Carol Holloway again plays opposite him.

M. P. Regiment Changed

The motion picture regiment of California has been changed from the 17th of the National Guard to the 6th, and the "Cal." of this regiment has been changed to "U. S." Captain Duncan, formerly of the Fine Arts and Lasky studios, heads this regiment. Walter Long, of the Lasky studio, is second-lieutenant; Lloyd Whitlock, of Universal City, is drum-major; Tom Forman, of the Lasky Company, is in line for a second-lieutenancy, and there are many others of the film colony who are members of the Sixth. It is an interesting fact that the motion picture regiment passed the highest physical examination of any of the regiments.

Julian Eltinge, immediately upon his completing his second Lasky-Paramount production under Donald Crisp's direction, betook himself on a vacation from which he returned fifteen pounds heavier. As weight is fatal to the Eltinge figure, the owner of said figure is now on a strict diet for the purpose of reducing.

Murdock MacQuarrie is the newest name on Universal's directorial staff. He is directing Neal Hart and Eileen Sedgwick in a two-reel western Bison picture.

Mary Pickford is supplying the six hundred members of the Second Battalion of the First Regiment of California Field Artillery with miniature photographs of herself.

"Anthony the Absolute" is being filmed as a Bluebird feature at Universal City, under Rupert Julian's direction. Monroe Salisbury and Ruth Clifford are being featured in the story, which was adapted for the screen by Elliott J. Clawson from the book by Samuel Merwin.

Charles Kenyon's "The Straw Cellar" is being produced at Universal City by Director E. J. LeSaint. Louise Lovely is the featured player, with the following strong support: Alfred Allen, Lewis J. Cody, Hector Dion, Beatrice Van, Betty Schade, Fred Church and Mrs. A. E. Witting.

Marshall Neilan Called

Marshall Neilan, perhaps the most promising young director the industry knows, and whose direction of "Rebecca of Sunnybrook Farm" has brought him into the immediate directorial limelight, has been called to the colors. He is completing Mary Pickford's "The Little Princess" at the Lasky studio.

Albert Roscoe, who came to California as leading man with Theda Bara, is playing

the lead opposite Dorothy Phillips in a Bluebird photoplay entitled "Barter," under Allen J. Holubar's direction. Elliott J. Clawson prepared this for the screen from the story by Evelyn Campbell.

Wallace Reid goes East shortly for the first time in four years. He will work in the Famous Players studio for a picture or two.

Harry Mann is being featured in comedies written by Arthur F. Statter at Universal City.

Ed. Gibson, better known as "Hoot" Gibson, cowboy actor at Universal City, is in the selective draft. His ambition is to serve as driver for one of our generals.

Ashton Dearholt, who has made noticeable headway in the last six months in features made at the American Film studio in Santa Barbara, has been engaged by the Morosco Company for the newest Louise Huff-Jack Pickford story.

Jack Holt, who has come unscathed through battle scenes and other daring screen situations, was injured by the rim of an automobile tire, which flew off and struck Holt in the leg as he was standing on a curbstone waiting for a Hollywood street car.

Henry McRae, director-general of Universal City, was host to Thomas H. Ince one day last week.

Studio Available

Production has ceased at the Essanay Culver City studio, and that studio is now available on a short or long time lease.

Henry Walthall is back in Los Angeles, which place he calls home. He is at work at the Paralta studio.

Alfred Whitman and Mary Anderson have the leads in a new Vitagraph feature, scenarioized and directed by William Wolbert at the Hollywood studio.

Anita King was the honored guest at a Navy and Army benefit at the Virginia Hotel in Long Beach one recent night. Miss King is completing her second Mutual picture at the Balboa studio.

Mary Charleson, leading woman in the Henry Walthall Company at the Paralta studio, is happy to again be greeting acquaintances in Los Angeles.

John Glavey is handling both the engagement and scenario departments at William Fox's western studio in Hollywood.

With the Exhibitors

Madge Kennedy in "Baby Mine" opened to big patronage at Quinn's Rialto Theater. This second release on the Goldwyn program is proving even more popular than did "Polly of the Circus."

T. L. Tally was fortunate to book Edgar Lewis' splendidly directed picture, "The Bar Minister."

"Mary Jane's Pa," featuring Mildred Manning as Mary Jane, is proving a drawing card at Clune's Broadway Theater, while Marguerite Clark in Mary Roberts Rinehart's "Bab's Diary," one of the "Sub-Deb" stories of the *Saturday Evening Post*, is the attraction at Clune's Auditorium.

Francis X. Bushman appears, after a lapse of some time as far as a Los Angeles showing of a new motion picture is concerned, in "Their Company," presents Mr. Bushman at the Symphony Theater.

The Universal picture "Sirens of the Sea," has been a popular attraction at the Superba Theater. The cast features Carmel Myers, Louise Lovely and other Universals.

George Walsh is at the Alhambra in his newest play, "The Yankee Way." Ed Bennett plays opposite him.

"The Honor System," the ten-reel Fox picture written by Henry Christeen Warneck, is a big attraction at Millers Theater. Charles Clary, Milton Sills, Gladys Brockwell and Miriam Cooper have the principal roles.

ART LABORATORIES

Tests of Players a Feature of New Concern

The Art Laboratories, conveniently located, has arranged with a number of directors, studios, and most of the leading dramatic agencies, to furnish fifty-foot tests of motion picture performers, whose screen work is not known to the manufacturers.

These tests will permit changes of costume or make-up, long shots, close-ups, and title carrying information as to height, weight, etc., so that the casting directors will be able to see the applicant work to best advantage.

The latest thing in office efficiency is a library of these tests and leading agencies and exchanges are installing the system. These "silent salesmen" will save the performers the inconvenience of fruitless appointments, and dispense with the heavy cost of furnishing studio photos and stills, which, at best, are never sufficient data for the discerning director.

The test idea has never been properly exploited before. The plan, if efficient and progressive, will help the profession.

VITAGRAPH FILMS NOVEL, "JOHN BURT"

Wolbert Directing Alfred Whitman and Mary Anderson in Five-Reel Feature

William Wolbert, director of Alfred Whitman and Mary Anderson in Blue Ribbon features at the Western studio of Greater Vitagraph, is in the midst of producing a five-reel romance adapted from Frederick Upham Adams' novel, "John Burt." Mr. Whitman plays the title role, while Mary Anderson has the feminine lead. The story was novelized by Mr. Wolbert, and the company is now working at San Diego, Cal. This feature will be the second made from the works of Frederick Upham Adams by Greater Vitagraph, the first having been "The Bottom of the Well," which is scheduled for release Oct. 23.

"John Burt," which was first published in 1903, was one of the most popular works ever produced by this author, and because of its high dramatic value lends itself readily to screen adaptation.

THREE ESSANAYS

Holmes, Chaplin and George Ade Fable the Offerings

Taylor Holmes, Charlie Chaplin and George Ade supply Essanay's share of film entertainment to be released the week of Oct. 8.

Mr. Holmes, who formerly was a stage star, will be seen in a comedy-drama, entitled "Fools for Luck." The picture, which is a screen version of Kennet Harris's story, "Talismans," is now being given trade showing in all branch offices of the George Kleine system. It will be released on the Perfection Pictures program, Oct. 8.

The second of the Essanay-Chaplin, which will be released through the General Film Company, Oct. 13, is "A Jitney Elopement." This series is comprised of new prints of all the pictures Charlie Chaplin made for Essanay. "The Champion" was the first. One is being released each month. Included in the series are "Shanghaied," "A Woman," "In the Park," "By the Sea," "A Night in the Show," and others of the comedies in which Chaplin won his first public recognition.

The next George Ade fable to be released through General Film is entitled "The Fable of All That Triangle Stuff as Sixed Up by the Meal Ticket." It will appear Oct. 13.

BLOCH NEW YORK MANAGER

General Film Promotes Philadelphia Man and Also Adds to Exchanges

During the last week several important advances in the personnel and scope of the sales organization were made by General Film Company. The most conspicuous shift of any was the transfer of P. A. Bloch from the Philadelphia managerhip to the New York exchange to succeed H. H. Burbaum, resigned. To succeed Mr. Bloch at Philadelphia Frank E. Samuels has been appointed, taking charge at once.

A General Film branch office has now been opened at Portland, Oregon, with W. E. Matthews in charge, transferred from the sales force of the San Francisco office. Beginning Oct. 15 General Film will have an office at New Haven, Conn. Effective Sept. 24, J. M. Cummings assumed management of the Cleveland office.

MAXINE ELLIOTT'S DEBUT

The fourth week of the afternoon Symphony concerts commenced Monday at the Strand Theater and Signor Adriano Ariani has arranged an excellent program of classical compositions, including works of Brahms, Beethoven and Grieg. The vocal soloists for the week are Rosa Lind, soprano, and Antoine Lescout, who sing a duet from Verdi's "Il Trovatore." Mery Lentay, the talented violinist, plays the "Pavane Fantasia," arranged by Wienawski. Maxine Elliott, beauty of the stage, makes her cinema debut as the star of the Goldwyn production, "Fighting Odds," by Roi Cooper Megrue. An educational film of exceptional interest, entitled "The Benefactor," is also being shown. It reveals the achievements of our great inventor, Thomas A. Edison. A new comedy, patriotic pictures and the Strand Topical Review, picturing the latest news events of interest and importance, are also presented.

FAIRBANKS AT RIALTO

The appearance of Douglas Fairbanks in "The Man from Painted Post" at the Rialto this week has been made the occasion for adding eight new pieces to the Rialto orchestra, all of which will be retained permanently. "The Man from Painted Post" is the Artcraft picture made by Fairbanks recently near Laramie, Wyo., in a picturesque prairie country never used before as a motion picture location. "Doug" wrote the photoplay himself from Jackson Gregory's magazine story, "Silver Slippers." Hugo Rosenfeld conducts the augmented orchestra through the "Roumanian Rhapsody No. 1," by Enescu, as an overture, following it later with selections from the melodious "Pink Lady." Greek Evans sings "I Want What I Want When I Want It," from "Mlle. Modiste," and there are other musical numbers in addition to the carefully chosen incidental music accompanying all the pictures.



Herbert Brenon has in course of preparation
Empty Pockets
By **Rupert Hughes**

EMPTY POCKETS
will be swifter and even more dramatic than *The Lone Wolf*

NEW ORLEANS GETS CUP

New Orleans, the banner office of the Greater Vitagraph distributing organization, is the first to get possession of a loving cup offered by Walter W. Irwin, general manager, as a competitive trophy to be contested for by the sales organization.

In a contest inaugurated about two months ago, each office was assigned a certain amount of business as a hundred per cent. quota, the office equaling or exceeding its quota for four consecutive weeks to be deemed the leader of the organization. Where more than one office maintained an average in excess of its quota for the specified period, the one having the highest average was to be deemed the leader. It so happened that the New Orleans office was the first of the sales organization branches to go over the mark and it has maintained its lead for four weeks, although there are several others now in the "100 Point Club."

PICTURE FROM PLAYLET

As the basis of George Heban's next Paramount picture, first of the two additional productions in which he will star for that organization, a playlet written by William C. DeMille and produced in New York several years ago has been used. The playlet was entitled "The Land of the Free," and the same name will be employed for the picture which has been developed from the brief "slice of life" embodied in the original.

At the time of the production of the sketch it was commented upon by critics as being particularly powerful. The Dramatic Mirror declared that it was of "vital interest" and that it "appealed directly to the human heart."

HOW DO YOU LOOK ? ON THE SCREEN

PROFESSIONAL TESTS

Made by THE ART LABORATORIES

In 50-foot Lengths for \$15.00

Additional prints 5 cents per foot

Tests entitle you to changes of make-up or costume, long shots, close-ups and title giving your name, height, weight and other desirable information.

The final argument with casting directors

PLACE YOUR ORDER THROUGH

Ouida Bergers, 33 West 43d Street
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Kirmas, Inc., 105 West 40th Street
Clifford Robinson, New York Theatre Building.

Or any other reliable agency
or Phone Murray Hill 6973 or WHITE

The Art Laboratories, 1476 BROADWAY
DAY OR EVENING SITTINGS ARRANGED FOR

STORY FOR WALTHALL

One of the big book sales of the past week in motion picture circles was the disposal of the film rights of "His Robe of Honor," by Ethel and James Dorrance to Henry B. Walthall. The deal was arranged

by J. Allen Boone. "His Robe of Honor" created a sensation because of its frank revelations of political and legal corruption. The story is about New York, but it would fit into the conditions of any other State just as well.

SCREEN STARS ATTENTION!!!

A well-known, established Personal Business Manager (not an "agent"), now managing three well-known Directors, desires in addition two or three established or potential stars. He is a young hustler who can successfully keep your name before the Executives, Directors, Agents, and Press.

Address: EFFICIENT, No. 123, Dramatic Mirror.

CRANE WILBUR

ART DRAMAS PROGRAM

HORSLEY STUDIO

LOS ANGELES, CAL.

CORINNE

"The Screen's
Sweetest Personality"



GRIFFITH

Next Release
"Who Goes There"
VITAGRAPH

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MACK SENNETT---COMEDIES

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DIRECTOR

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"Souls in Pawn" "Spectre of Suspicion"

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American Film Co.

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CHESTER BARNETT

IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

NILES WELCH ADELE LANE

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COURT ACTION OVER ITALIAN PICTURES

Move Is Made to Prevent Use of the Title, "On the Italian Battlefield"

The Italian Government, represented by the Italo-North American Commercial Union, in conjunction with the Fort Pitt Theater Company, of Pittsburgh, on Sept. 29 began action in the Southern New York District of the United States District Court, to restrain Jack Goldberg and Alexander Stathopoulos from exhibiting or causing to be exhibited, a motion picture production entitled "On the Italian Battlefield."

The plaintiffs, in asking for \$50,000 damages, declare that the use of the latter title is an infringement on their copyrighted title, and that the release of a production purporting to be the official pictures of the Italian Army, is violation of their property rights and unfair competition.

The bill of complaint filed by the Fort Pitt Theater Company, under the direction of which the American tour of "The Italian

Battlefront," is being conducted, and by the Italo-North American Commercial Union, recites that during the years 1916 and 1917, the Italian Government officially authorized and supervised the taking of certain photographs of scenes along the battlefield of the Italian Army, depicting the actual war conditions, military operations and achievements of said army, and that these pictures were arranged into a ten-reel motion picture film, the sole and exclusive distribution of which the Italian Government placed in the hands of the Italo-North American Commercial Union.

The Union, in turn, entered into an arrangement with the Fort Pitt Theater Company whereby the latter corporation was given exclusive right under the supervision and with the assistance of the Italian Government, to exploit these pictures in the United States.

CONTRACT CLOSED FOR OGDEN PICTURES

Entire Foreign Territory Sold on "The Lust of the Ages" and Coming Series of Features

Carle E. Carlton, president of the Crest Pictures Corporation, and Jesse J. Goldberg, of the Ogden Pictures Corporation, closed a contract whereby the entire foreign rights to "The Lust of the Ages," the initial production of the Ogden Pictures Corporation, starring Lillian Walker, and the remaining eight releases to be made during the next twelve months, were sold to the Crest Corporation.

The contract provided for a deposit of \$14,000, to cover the entire output of eight productions, on account of a percentage of the gross receipts, to be realized by the Crest company in marketing the attractions in foreign countries.

Mr. Carlton made the following statement at his offices in the Times Building: "I have heretofore confined my operations largely in the Scandinavian countries, but in the past five months I have had my agents throughout the world investigate motion picture conditions and as a result of

the reports I have received, I have determined to extend my field of exploitation all over the world, excepting the United States and Canada.

"I sought to inaugurate my plan with the release of a star production and I finally determined to purchase 'The Lust of the Ages,' not alone because of the fact that it is an unusual production, but also because of the popularity of Lillian Walker here and abroad.

"I have been permitted to witness the casting of the next Ogden production, 'The Grain of Dust,' adapted from the novel by David Graham Phillips and in that, too, new and original ideas predominate. In fact, all that I have been permitted to learn and see, with respect to the Ogden plan of operation, makes me feel that the moving picture industry will meet with innovations in the staging and exploitation of cinema attractions."

BURTON HOLMES ENDS TOUR

With a rich harvest of motion pictures and still photographs, Burton Holmes completed his present campaign with the camera on the last of September. Patrons of the screen may look forward to the forthcoming series of Paramount-Burton Holmes Travel pictures, while for the travelogues, Mr. Holmes' personal series, innumerable extraordinary pictures have been obtained as well. From New Zealand, Australia, Samoa, Hawaii, China, Manchuria, Korea, Japan and Alaska have been brought back the widest possible variety of interesting scenery in the daily life of the people, in the characteristic setting of each country.

HOLDING UNDER CONTRACT

Olga Petrova, who recently engaged Thomas Holding to play the part of the Crown Prince of Belmark in the first of the eight pictures to be made by the Petrova Picture Company this year, recently signed a contract with Mr. Holding whereby he becomes her leading man for the next four pictures. A clause in the agreement also gives her an option on Mr. Holding's services for further pictures.

"THE PUBLIC DEFENDER"

Before a large invited audience in the Grand Ballroom of the Hotel Astor on Oct. 1, Harry Raver gave the first public showing of his new feature, "The Public Defender." The cast includes Frank Keenan, Robert Edson and Alma Hanlon, and the story is by Mayer C. Goldman and Frank W. Harris.

"LONESOME LUKE" COMEDY

One of the best "Lonesome Luke" comedies is promised in "Birds of a Feather," which Pathe announces for the week of Oct. 7. It is said to be a two-reel skit made up of many original and highly amusing pranks, in which Harold Lloyd, "Snub" Pollard, and Bebe Daniels live up to the reputation which they have acquired of being an excellent comedy cast.

RIGHTS TO "LORELEI"

M. Phillip Hansen of the Marine Film Company has closed negotiations whereby he disposed of the United States and world's rights of "Lorelei of the Sea" to Charles Rankin.

PICTURES FOR CANTONMENT

Construction of a \$35,000 motion picture theater has been started near Camp Dodge at Des Moines, Iowa. High-class pictures will be shown at prices corresponding to those of downtown theaters in Des Moines.

Victor Smith, former studio manager of the Brooklyn plant of Greater Vitagraph, and brother of Albert E. Smith, president of the company, has been granted a captain's commission in the Quartermaster's Reserve Corps, and now is on active duty at the Yaphank training camp.

CABANNE LAUNCHES COMPANY

William Christy Cabanne has organized the Zenith Film Corporation, under the laws of Delaware for the purpose of producing pictures which he will direct. Officers of the company are: J. Sanford Harger, president; William Christy Cabanne, vice-president; W. John Baird, treasurer; Robert J. Huntington, secretary.



MAXINE ELLIOTT
in "Fighting Odds" (Goldwyn)



DIRECTORS' CLUB HOUSE OPENED New York Branch of Association Meets in New Home

There was considerable surprise in the ranks of the local branch of the Motion Picture Directors' Association, which was incorporated last February as an offshoot of the Los Angeles body of the same name, when the members of the "New York Studio" received word that a business meeting would be held at the new home of the organization at 234 West Fifty-fifth Street. Previously meetings had been held at the Hotel Astor and there was no little pleasure manifested by the members when they found that two entire floors of the building had been artistically decorated and furnished for their use.

J. Searle Dawley and Joseph Kaufman, both directors of Paramount Pictures, came in for hearty and enthusiastic appreciation for their work in preparing the club rooms. For the past ten weeks, without taking any of the members into their confidence, these two gentlemen had a small army of decorators busy transforming the old residence into an up-to-date club house. At the business meeting Dawley and Kaufman were given a rising vote of thanks.

The new home of the association is centrally located in the heart of the film district, one door west of Broadway. The various rooms are appropriately named, as for instance, the studio, the cutting room, projecting room, developing room, property room, etc. Novel and artistic lighting effects have been provided and the furnishings and draperies display the same originality and artistry that characterize the highest standard of art in the motion picture industry. The officers of the club are designated as director, assistant director, technical director, scenarist, secretary, inner and outer guard. Mr. Dawley is secretary and Mr. Kaufman treasurer of the organization.

SMALL TOWN BOOKINGS

Managers Sign for Paramount Arcraft Star Series

Recently it was announced that the Star Series of Paramount and Arcraft productions had been booked at the Liberty Theater, Canaseraga, N. Y.—a town of 754 people. Immediately after the announcement had been printed, P. C. Wreath, sales manager of the Kansas City Feature Film Company, called attention to the fact that contracts for exhibiting all the Paramount and Arcraft stars had been signed with C. H. Cookingham, manager of the Opera House at Ayer, Ind., which has only 337 population. Also, it was announced that Skiatook, Okla., was using a large part of the service in the Palace Theater. Skiatook has 606 population. This information indicates that in small towns Paramount and Arcraft stars are just as readily appreciated as they are in the big cities.

PREMATURE WINTER

Goldwyn Artist Is Not Dependent Upon Nature

Being out of touch with the Sierras and the Alps, Hugo Ballin, the well known artist now engaged in motion picture work, found a problem confronting him when it came time to film "The Cinderella Man" in the Goldwyn Studios at Fort Lee.

Edward Childs Carpenter's successful little play, in which Mae Marsh is to be the star, calls for a dozen or more outdoor winter scenes—scenes with snow, frosted window panes and howling winds. The Jersey climate at this season is innocent of snow, so it became Mr. Ballin's duty and pleasure to teach Nature a lesson with the aid of Art.

Under the art director's skilled hand there arose on the floor in a commodious corner of the studio a vista of rooftops, chimneys, rain pipes and shutters. And presently the snowfall began. Carelessly, yet carefully, spread over the roofs lies a coating of what appears to be snow, three inches deep and so carefully compounded that in pictures it cannot possibly be distinguished from the article the poets love to write about and hate to shovel off their walks.

ANITA KING'S DEBUT

Anita King, widely known as a screen favorite, makes her initial appearance in Mutual pictures Oct. 8, when "The Girl Angle," the first of a series of productions which she is to make at the Horkheimer studios for Mutual is released.

Miss King went West several months ago under contract with E. D. Horkheimer to appear in five-reel features. She was placed at work under the direction of Edgar Jones on "The Girl Angle" from the story by L. V. Jefferson.

MAKING THREE C COMEDIES

The work of producing the Three C Comedies for release through General Film Company is now well underway by the Commonwealth Comedy Company, Inc. The first four releases have already been announced. The staging and acting in these subjects set a high standard which will be followed in all of the forthcoming productions of this company.

The first releases and the principals featured are "His Watery Waterloo," Lou Marks; "Pat and Foolish," Hughey Mack; "A Harem Romance," Lou Marks, Pearl

PATHE PLAYS

The
First Mrs.
Vernon Castle
Picture-to be
Released
Oct. 14

Produced by Astra.
Directed by Frank Crane
Adapted from the book
by Francis Lynde

Mrs. VERNON CASTLE
the best known, best dressed woman
in America, is announced in
STRANDED IN ARCADY
No better features can be made
than PATHE PLAYS. They are
'specials' in every sense of the word.

Shepard and Goni Paul: "His Winning Ways," Lou Marks, Pearl Shepard and Goni Paul. President Joseph S. Klein promises another set of these one-reel comedies soon.

SECOND ELTINGE PICTURE

In the first of his Paramount pictures, "The Countess Charming," released Sept. 24, Julian Eltinge established himself as a screen favorite with one bound. The showing at the Rialto Theater, New York, of this genuinely amusing and entertaining novelty was highly successful from every point of view, and the famous impersonator of feminine types proved that he is as much at home on the screen as on the stage. For his second Paramount picture, a story by Hector Turnbull, author of the famous Paramount production, "The Cheat," has been chosen, entitled "The Clever Mrs. Carfax." In this Eltinge plays the dual role of Mrs. Carfax and Temple Trask. The picture was directed by Donald Crisp and will be a November Paramount release. The scenario was prepared by Gardner Hunting.

VIOLET MACMILLAN THE STAR

Violet MacMillan is the star of the Butterfly feature scheduled for release Oct. 8. "The Girl Who Won Out" is the title of her vehicle. It is a sociological drama, written by Judge Willis Brown, the well-known juvenile court judge of Salt Lake City, and picturized by C. J. Wilson, Jr.

"Ted" Baisdon, one of the veteran members of the distributing end of Vitagraph, has been made a salesman in the New York branch of the company, and assigned to a part of New Jersey.



WILLIAM A. BRADY,
Director General.

WORLD-PICTURES

present

MONTAGU LOVE, JUNE ELVIDGE,
ARTHUR ASHLEY, HENRY HULL,
JULIA DEAN, IRVING CUMMINGS,
HUBERT WILKE

in

"Rasputin, The Black Monk"

Directed by Arthur Ashley

WILLIAMS COMPLETES FEATURE

It is announced by the Vitagraph studio in Brooklyn that Earle Williams has completed another Blue Ribbon feature, "The Grell Mystery," and will begin work at once on another picture, "The Grell Mystery." The picture was produced under the direction of Paul Scardon, with Mr. Williams as the star and Miriam Miles in the leading feminine role. Denton Vane plays the heavy lead. Others in the cast are Mabel Trunnelle and Jean Dumar.

TRADE NOTES

Sessue Hayakawa will get a vacation just as soon as he finishes the Paramount production now in the making under William C. De Mille. Just what he will do with his month he has not yet disclosed. Charles Ray, the popular Thomas H. Ince star, is working on his second photoplay for Paramount. This is to be a picturization of one of Rupert Hughes' famous stories. Victor L. Schertzinger is directing the production.

PATHE ANNOUNCES BIGGEST PROGRAM Nineteen Reels Scheduled for Release Week of Oct. 14

The Pathe program for the week of Oct. 14 is the biggest ever released by this company. It contains nineteen reels made up of the first of the big new Pathe plays, a five-reel Gold Rooster Play, two strong serial episodes, a one-reel Harold Lloyd comedy, and the usual short reel releases including the Pathe News.

The box office stars appearing on this program are Mrs. Vernon Castle, Emmy Lynn, Mollie King, Pearl White, and Harold Lloyd.

Mrs. Vernon Castle appears in "Stranded in Arcady," a five-reel Pathe Play specially produced by Astra, written by Francis Lynde, scenario by Philip Bartholomae, directed by Frank Crane. This is the first of the Castle features and it also marks the first release under Pathe's new feature policy.

"The Torture of Silence" is a drama in five reels. Emmy Lynn plays the central character in this picture. Mollie King is seen in the fifth episode of the "Seven Years" with freight train Hale and Leon Barry, produced in two reels by Astra.

Pearl White appears in the afternoon episode of "The Fatal Ring," produced in two reels by Astra under the direction of George B. Seitz, story by Fred Jackson, scenario by Bertram Millhauser.

Harold Lloyd appears in "Bliss," one-reel comedy produced by Rolin. This is a fast moving comedy with Harold Lloyd, Harry Pollard and Bebe Daniels. An international cartoon and scenic, split reel and Hearst-Pathe News No. 84 and 85 are also in this program.

GLASS ENCLOSED STAGE

Lasky Approves Plans for New Structure in West

"The majority of our productions will be made in California during the coming winter," asserted James L. Lasky, vice-president of the Famous Players-Lasky Corporation, on his arrival at Hollywood last week. "Within the next few months a number of the Eastern stars will arrive and I have just O. K'd plans for a new \$50,000 glass enclosed stage, 85x250 feet in size, to accommodate the increased production activities. Also there are to be new concrete property rooms, the largest of their kind in the country."

"I came West," continued Mr. Lasky, "to consult with C. B. DeMille, Thomas H. Ince and Mack Bennett regarding future Paramount and Artcraft productions. I find that they are delighted with the splendid spirit of co-operation developed among the studios here in the West."

SECOND CHAPLIN ESSAY

An exciting automobile pursuit, ending when one machine falls into the ocean, is a feature of "A Jitney Elopement," the second of the new prints of Charlie Chaplin's Essay series being released monthly through the General Film Company.

There is a vein of romance throughout the story which, combined with Chaplin's inimitable comedy, gives the picture a general appeal. Chaplin is shown in the role of the favored suitor of an heiress, played by Edna Purviance. The girl's father, however, insists upon marrying his daughter to a poverty-stricken count, who demands \$1,000,000 in addition to the girl.

DEXTER, LEADING MAN

Miss Ferguson's next picture, "The Rise of Jennie Cushing," marks the return to the Artcraft fold of Elliott Dexter, whose last work under this trade mark opposite Mary Pickford in "A Romance of the Redwoods" is well remembered. In Miss Ferguson's second Artcraft photoplay Mr. Dexter appears in the role of Donelson Meigs, the young artist, who falls in love with Jennie Cushing. Mr. Dexter's exceptional work in Morocco and other Paramount pictures has won him a large following. In the supporting cast for Miss Ferguson are various other well known players, including Fania Marinoff, Frank Goldsmith, Callie Vestor, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan, and Marie Burk. The production is being staged at the Fort Lee studios of the Famous Players-Lasky Company under the direction of Maurice Tourneur, who also directed Miss Ferguson's initial Artcraft picture, "Barbaric Shep."

"YOUNG MOTHER HUBBARD"

A travesty on Old Mother Hubbard of the nursery rhyme, "who went to the cupboard to get her poor dog a bone," has been made into a five-part comedy drama by Lasky for its six-year-old star, Little Mary McAlister.

The picture sets forth, in treatment of the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. And while her cupboard was bare and her poor dog had to go boneless then, the high cost of living in the present day would enable them to fare no better now. The picture is entitled "Young Mother Hubbard," and it will be released on the Perfection Pictures program Oct. 29.

PHOTOPLAY FEATURES

PARAMOUNT

The Countess Charming, Julian Eilinger, Sept. 24.
The Ghost House, Louis Huff, Jack Pickford, Oct. 1.
Arms and the Girl, Billie Burke, Oct. 5.
The Trouble Buster, Vivian Martin, Oct. 8.
The Call of the East, Senae Hayakawa, Oct. 15.
The Sun of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.
The Burglar, Marguerite Clark, Oct. 29.

ARTCRAFT

Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 8.
Barbaric Shep, Edna Purviance, Sept. 10.
The Man from Painted Post, Douglas Fairbanks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 5.
The Woman God Forgot, Geraldine Farrar, Oct. 22.

GOLDWYN

Polly of the Circus, Mae Marsh, Sept. 9.
Baby Mine, Madge Kennedy, Sept. 23.
Fighting Odds, Maxine Elliott, Oct. 1.
The Spreading Dawn, Jane Cowl, Oct. 4.

GREATER VITAGRAPH

Soldiers of Chance, Julia Swayze Gordon, Ewart O'Brien, Miriam Fouché, Sept. 8.
An Alabaster Box, Alice Joyce, Marc MacDermott, Sept. 10.
For France, Bettie Hove, Edward Earle, Sept. 17.
Sunlight's Last Raid, Mary Anderson, Alfred Whitman, Sept. 24.
Princess of Park Row, Mildred Manning, Wallace MacDonald, Oct. 1.
The Love Doctor, Earle Williams, Corinne Griffith, Oct. 8.
Dead Shot Baker, William Duncan, Carol Holloway, Oct. 15.
The Bottom of the Well, Adelle L. Garder, Ewart O'Brien, Oct. 22.
The Flaming Omen, Mary Anderson, Alfred Whitman, Oct. 29.

TRIANGLE

Wee Lady Betty, Beanie Love, Aug. 19.
They're Off, Reid Bennett, Aug. 19.
Wooden Shoes, Beanie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Vera Soril, Aug. 26.
Ten of Diamonds, Dorothy Dalton, Sept. 2.
The Man Hater, Winifred Allen, Sept. 2.
Idolaters, Louise Glamm, Sept. 9.
Polly Ann, Beanie Love, Sept. 9.
Mountain Dew, Margery Wilson, Sept. 16.
The Haunted House, Dick Boss and Wilfred Owen, Sept. 16.
Flying Colors, William Desmond, Sept. 23.
Devil Dodger, Roy Stewart, Sept. 23.
Broadway, Arizona, Olive Thomas, Sept. 30.
The Tar Heel Warrior, Walt Whitman, Sept. 30.

PATHE GOLD ROOSTER

THANHOUSER
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Warde, Jeanne Eagels, Sept. 23.
The Heart of Kara Kugel, Frederick Warde, Lella Frost, Oct. 7.

LAILA

Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HERPETH

Iris, Alma Taylor, Henry Aldrich, Stuart Rome, Aug. 26.

ASTRA

The On-the-Square Girl, Mollie King, July 29.

THE STREETS OF LILLON

Gladys Hulette, Aug. 12.

MISS NOBODY

Gladys Hulette, Aug. 12.

THE ANGEL FACTORY

Antonio Moreno, Sept. 16.

A CROOKED ROMANCE

Gladys Hulette, Sept. 30.

BRENON PRODUCTIONS

The Lone Wolf, Empty Pockets.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.

Blind Man's Holiday

Carlton King, Sept. 15.

The Duplicité of Harpaves

Charles Kent, Sept. 20.

Dry Valley Johnson

Carlton King, Oct. 15.

Jaxon

George Le Guere, Strife and Jabs Comedies.

FALCON

The Phantom Shot Gun, R. Henry Grey, Sept. 7.

A Man of His Word, Henry Ainley, Sept. 14.

The Secret of Black Mountain, Vol. Vale, Sept. 21.
The Climber, Henry King, Sept. 28.
The Understudy, Ethel Hitchcock, Neil Hardin, Oct. 5.

BLUEBIRD

Triumph, Dorothy Phillips, Sept. 8.
Mother & Mine, Rupert Julian, Ruth Clifford, Sept. 8.
A Stormy Knight, Franklyn Farnum, Brownie Vernon, Sept. 10.
The Mysterious Mr. Tiller, Ruth Clifford, Rupert Julian, Sept. 17.
Fighting With Death, Brownie Vernon, Herbert Rawlinson, Sept. 24.
The Spotted Lily, Ella Hall, Sept. 24.
The Maverick, Franklyn Farnum, Oct. 8.
Bondage, Dorothy Phillips, Oct. 17.
The Desire of the Moth, Ruth Clifford, Rupert Julian, Oct. 22.
The Man Trap, Herbert Rawlinson, Oct. 29.

BRADY-WORLD

The Marriage Market, Carole Blackwell, John Ely, Arthur Ashley, Sept. 8.
Betty Home, Allen Brady, Sept. 17.
The Woman Beneath, Ethel Clayton, Sept. 24.
The Corner Green, Lew Fields, Madge Evans, Sept. 24.
Rasputin, the Black Monk, All-Star Cast, Oct. 5.
Eh! We Forgive Her, June Hivings, Arthur Ashley, Oct. 15.
The Dormant Power, Ethel Clayton, Oct. 22.
The Burglar, Carole Blackwell, Evelyn Greeley, Oct. 29.

FOX

When Faint Tongues Speak, Virginia Pearson, Sept. 10.
The Yankee Way, George Walsh, Sept. 17.
North of "Fifty-three," Dustin Farnum, Sept. 24.
Conscience, Gladys Brockwell, Sept. 26.
Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
Miss U. S. A., June Caprice, Oct. 14.
This Is the Life, George Walsh, Oct. 21.

STANDARD

The Conqueror, Sept. 16.
Camille, Sept. 30.
When a Man Needs Red, Oct. 7.
Abdulla and His Wonderful Lamp, Oct. 14.

SELWICK

Clara Kimball Young Productions.
The Price She Paid, The Baileys Way, Constance Talmadge Productions.
The Lesson, Eva Tanguay Productions.
Poor Fido, Norma Talmadge Productions.
The Law of Compromise, Popsy.
The Moth, Robert Warwick Productions.
The Silent Master, A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON

The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.

CONQUEST

Program No. 9—Kidnapping Ray McKee, Robert Cain, Sept. 8.
Program No. 10—Your Obedient Servant, Perry Adams, Pat O'Malley, Sept. 15.

Program No. 11—The Story

That the Keg Told Me, Sept. 22.

Program No. 12—Putting the

See in Herbert, Harry Benson, Ethel Fleming, Sept. 29.

BREXANAY

Efficiency Mear's Courship, Taylor Holmes, Sept. 5.

Pants, Mary McAlister, Sept. 10.

Men of the Desert, Jack Gardner, Sept. 24.

A Fool for Luck, Taylor Holmes, Oct. 8.

The Fibbers, Bryant Washburn, Oct. 15.

Young Mother Hubbard, Mary McAlister, Oct. 29.

METRO

ROLFE

The Greatest Power, Ethel Barrymore, June 25.

YORKE

Under Handicap, Harold Lockwood, Sept. 8.

Paradise Garden, Harold Lockwood, Oct. 1.

METRO PICTURES CORP.

The Lifted Veil, Ethel Barrymore, Sept. 10.

Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.

The Silent Sellers, Madame Petrova, Sept. 24.

Life's Whirlpool, Ethel Barrymore, Oct. 8.
The Adopted Son, Francis X. Bushman, Beverly Bayne, Oct. 15.
More Truth Than Poetry, Madame Petrova, Oct. 22.

SELIG

The Barber, Selig, Lew Fields, Aug. 13.
Selig-Holt Comedies
A Jog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 8.
A Contented Woman, Sept. 17.

MUTUAL

Sands of Sacrifice, William Russell, Sept. 24.
The Runaway, Julia Sanderson, Sept. 24.
Her Country's Call, Mary Miles Minter, Oct. 1.
Queen X. Edna Goodrich, Oct. 1.
Southern Pride, Gail Kane, Oct. 8.
The Girl Angel, Anita King, Oct. 8.
The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.

BUTTERFLY

The Little Pirate, Zoe Hae, Gretchen Hartman, Sept. 10.
The Spindle of Life, Neva Gerber, Ben Wilson, Sept. 17.
The Secret Man, Harry Carey, Edith Sterling, Oct. 1.
The Girl Who Won Out, Violet McMillan, Oct. 8.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, July 31, Alma Hansen.
U. S. A. NEXT COURSE.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE

Sam Deception, July 9.

Put a Ring on It, Jean Sothorn, Sept. 17.

RENOGRAPH

The Little Samaritan, Marian Swayze, Aug. 27.

HOLLYWOOD

Blind of His Fathers, Crane Wilbur, Sept. 10.

On the End, Crane Wilbur, Oct. 8.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deserter, Derwent Hall Chase.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chaplin.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

The Witches Hour, Audrey C. Smith, Jack Sherill.

God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SHERMAN ELLIOTT

The Crails.

The Spoilers.

UNIVERSAL

Idle Wives.

Where Are My Children?

20,000 Leagues Under the Sea.

People vs. John Doe, Harry DeMoor, Leah Baird.

Robinson Crusoe, Robert Leach, Margarita Fischer.

Hell Morgan's Girl.

Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
The Fatal Ring (11th), The Short Circuit, Pearl White, Marie Fox, Sept. 16.

The Seven Pearls (2nd), The Bowstring, Mollie King, Creighton Hale, Leon Barry, Sept. 23.

MUTUAL

The Last Express (3rd), The Wreck at the Crossing, Oct. 1, Helen Holmes.

VITAGRAPH

The Fighting Trail (4th), The Other Half, William Desmond, Carol Holloway, Oct. 1.

(5th), Torment Bush, Oct. 8.

WILLIAMS IN NEW VITAGRAPH FEATURE

"Hashashin, the Indifferent,"
Released Week of Oct. 8

—Semon Comedy

Albert E. Smith, president of Greater Vitagraph, has supplied Earle Williams with what is said to be one of the strongest plays of his career in "The Love Doctor," an adaptation from George F. Dillenberg's widely read novel, "Hashashin, the Indifferent," and released for the week of Oct. 8. Paul Scardon directed the feature and the supporting cast includes Corinne Griffith, Ewart O'Brien, Fatsa De Forest, Webster Campbell, and Adele De Gardo.

"The Love Doctor" deals with the efforts of a skilled surgeon to interchange the brain cells of two girls—one to whose intense love he remains impassive and the other who is unresponsive to his affection—purporting to restore nature's balance. Earle Williams is seen as the doctor, while Corinne Griffith appears in the leading feminine role of Blanche Hildreth. It brings into play her ability to embrace a wide scope of characterization, first as the woman whose intense passion is met with scorn, then as the woman whom the artificers of surgery transform into a retiring, impassive woman who ultimately marries the man who sought to save her from harm.

Greater Vitagraph's "Big V" comedy for the week of Oct. 8, is "Roosters and Rufians," written by Lawrence Semon and Graham Baker, and produced by the former, who also plays the leading part. Semon is assisted by the "daredevil" Big V squad, which includes Joe Simberg, Joe Basil, Earl Montgomery, Pietro Aramondo and Ed Dunn, who are given ample opportunity for the display of their acrobatic propensities. Florence Curtis plays the leading feminine role.

NOVEL CLOSE-UPS

Jane Cowl's First Picture Promises Original Construction

The reputation for springing screen novelties acquired by Goldwyn productions through the unusual settings given "The Eternal Magdalene," under the direction of Arthur Hopkins, bids fair to be sustained by another departure in the handling of Jane Cowl's first Goldwyn starring vehicle, "The Spreading Dawn."

This play, adapted from the Saturday Evening Post story by Basil King and directed by Larry Trimble, is really the dramatization of a diary presumably kept by a New York society belle of the '30s. The action follows this diary through, page by page. The familiar expedient of the "fade-out" has been used, of course, to show that the written page, and then the story it tells brought to life; but it is used consistently from beginning to end in a manner that is distinctly new.

PROMISES FULFILLED

Madge Kennedy Wins Immediate Popularity in "Baby Mine"

"Baby Mine," the second of the Goldwyn pictures, established several new records in various large American cities on its release last week. First of all it lived up to two Goldwyn predictions made for it in advance of its public presentation. One was that Madge Kennedy would spring into full-fledged screen popularity with the critics and the public from the moment of her initial appearance in films. The other promise made by Goldwyn was that "Baby Mine" would, if anything, excel the drawing power of "Polly of the Circus."

ARTISTS IN PICTURES

For one of the scenes which was made recently for the first Petrova picture at the Biograph studio, which Madame Petrova has rented until the completion of the Petrova studios, practically all the artists in Washington Square were corralled. Among them are many well-known magazine cover illustrators.

The set for which Bobby North, Madame Petrova's studio manager, scoured New York in search of real artists, is laid in a large atelier in Paris, where dozens of art students are sketching from one model. Since their easels are shown toward the audience, Madame Petrova and Director George Irving decided that ordinary "supers" would not do, and that real artists must be secured. The opportunity to be photographed while actually at work on a pastel or wash drawing appealed very strongly to those who have already arrived, as well as to the "near artists" of Greenwich Village and Washington Square, and they flocked to take part in Petrova's pictures.

One of the young women, Beatrice Sherman, the miniature and silhouette artist, who was the official "silhouetteist" at both the Panama-California International Exposition at San Diego and the Panama-Pacific International Exposition at San Francisco, made several silhouette studies of Madame Petrova, which have proved so interesting that they will be used in the same manner as photographs have been used in the publicity work for the Petrova pictures.

Florence La Badie, recently seen on the Broadway screen in "The Man Without a Country," which was made by Thanhouser, is recovering from an automobile accident. She expects to be back at work in two weeks.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N
Managers and Players Meet for Ratification of Standard Contract
Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 908 Longacre Building, Sept. 25, 1917. The following members were present: Francis Wilson, president; Messrs. Abeles, Breese, Brubling, Churchill, Cope, Craven, Gilmore, Harwood, Jones, Kyle, Mitchell, Stevenson and Stewart. New members elected: William Balfour, Charles J. Bates, Winifred Rae Bowdin, Betty Browne, Willis Claiborne, James Lyons Crans, John Crans, Harry L. Dixon, Beatrice Earl, Marcella Esmonde, Marie Goff, Anna Hill, Alice Bonita Hughes, Leonard E. Lord, Charles Merriwell, Kenneth Miner, Lee Orland, Hazel Rice, Lee Sterrett, Clifford Webb, May Maloney Wells, Albert West, Walter Whipple, C. M. Williamson, Hugh Cameron.

Managers and actors have been and are devoting themselves so wholeheartedly to the war task of supplying entertainment for the U. S. military cantonnments that all lesser things have had to wait. Despite this, however, a meeting of the joint committee of the U. M. P. A. and A. E. A. has been set for Oct. 2 in the rooms of the former organization. Ere this column shall appear in print the final ratification of the uniform contract should be an accomplished fact.

A firm of prosperous managers applied to us a few days since for a supply of standard contracts. In doing so they expressed doubts as to our ability to get redress for them in cases where actors might hold them up at the end of a week, as had been their experience on several occasions, and then depart owing them money and leaving vacancies in their casts. "In spite of this bad conduct," they added, "the offending actors found no trouble in getting employment with other managers." We replied that the standing board of arbitration, which it is intended shall pass upon all issues arising from the Standard Contract, would attend to such offenses. "But we don't belong to the U. M. P. A.," they said. "You should lose no time in joining that body," we answered. Every manager must belong to the U. M. P. A., the same as every actor must belong to the A. E. A. If the mutual efforts being put forth for the common good of the profession are to obtain the success they deserve.

Our office is called upon nearly every day to suggest the right actors who may be available for the casts of new plays or other desirable engagements. We have taken great pleasure in thus placing several members of late. Members who fail to keep us informed of their whereabouts may therefore lose something worth while.

A member of the Council was up the state doing one night stands last week. Five of the six theaters visited were old structures, but they showed a wholesome acquaintance with mops, scrubbing brushes and dust cloths. All the members of the company expressed appreciation of the evident care to keep the stages and dressing rooms clean. Since returning to Broadway our councilman has met Walter Vincent of Wilmer and Vincent, who control several of the theaters referred to, and told him pleasant things about their upkeep. Mr. Vincent was delighted and exclaimed, "We've spent a lot of money in cleaning the houses on our circuit and any man in our employ who does anything below the standard of cleanliness established will lose his job." Wilmer and Vincent's example is recommended to all local managers throughout the United States and Canada.

BY ORDER OF THE COUNCIL.

"DOING OUR BIT" IS NAME New Winter Garden Production to Open Week of Oct. 15

"Doing Our Bit" is announced as the name of the next Winter Garden production, scheduled to open during the week of Oct. 15. The principals will include Frank Tinney, Ed. Wynn, Henry Lewis, James J. Corbett, Herman Timberg, Ada Lewis and Sylvia Jason. "The Passing Show of 1917" will end its run at the Garden on Oct. 13.

"LILAC TIME" AT THE BRONX

Jane Cow's play, "Lilac Time," was the attraction, week of Sept. 24, at the Bronx Opera House. As actress and part-author, Miss Cow was most successful and was capably supported by Orme Caldara, Henry Stephenson, Mitchell Bernal, Jessie Cove, Felix Krensh, Henry Crocker, Emilie Detremont, Cecil Owen, and Emily Picard. The particularly strong appeal of the play to the men now in the service of their country was responsible for the courtesies shown by Manager J. J. Rosenthal in admitting all soldiers and sailors in uniform at half price for the Monday and Tuesday performances. IDA C. MALCOMSON.

SHUBERT-RHINOCK COMPANY FORMED New Corporation Capitalized at \$200,000—Ralph Herz Also Granted a Charter—Other New Concerns of the Week

ALBANY (Special).—Articles of incorporation for nine newly organized theatrical and motion picture enterprises were filed with Secretary of State Francis M. Hugo the past week.

The new corporations have an aggregate capital stock of \$549,500, the largest being the Shubert-Rhinoc Company of New York City, which has a capital of \$200,000 and is formed to engage in a general theatrical business. The principal stockholders are Lee and Jacob J. Shubert, Joseph L. Rhinoc, and William Klein, of New York City, and Benjamin Heidlingfeld of Cincinnati, Ohio.

The Ralph Herz, Inc., with a capital of \$30,000, has also been granted a charter by the State and is authorized to act as producers and managers of theatrical, musical productions, and road and repertoire companies.

A complete list of the new concerns follows:

Ralph Herz, Inc., New York City. To own, produce, and otherwise deal in and with theatrical plays, musical productions, road and repertoire companies, also proprietors and managers of theaters. Capital \$30,000. Directors, C. Cordier Edwards, Horace M. Gardner, and C. Henry Spolander, 132 West 48th, New York City.

Shubert-Rhinoc Company, New York City. To produce and exploit stage offerings of all kinds, and to own and operate theaters and other places of amusement. Capital \$200,000. Directors, Lee Shubert, Jacob J. Shubert, and Joseph L. Rhinoc, William Klein, of New York City, and Benjamin Heidlingfeld, Cincinnati, Ohio.

S. C. & S. Amusement Company, Borough of Richmond, N. Y. Vaudeville and motion pictures. Capital \$45,000. Directors, Arthur E. Schaffer, John Crude, and Abraham B. Kaitman, Midland Beach, Staten Island, N. Y.

Artico Productions, Inc., New York City. Motion pictures. Capital \$2,500. Directors, Harry K. Raver, Arthur B. Graham, and Edward E. Gardner, 1402 Broadway, New York City.

E. & B. Company, New York City. Theatrical and motion pictures. Capital \$5,000. Directors, Louis D. Frohlich, Rose Rothenberg, and Mary F. McCormick, 105 Broadway, New York City.

Seibilia Producing Company, Inc., New York City. Motion pictures, music halls, and restaurants. Capital \$10,000. Directors, John A. Morris, John A. Braun, and Anton F. Seibilia, 1402 Broadway, New York City.

American Russian People's Hall, Brooklyn, N. Y. General theatrical business. Capital \$2,000. Directors, Peter I. Seifert, Michael Pytko, and Stephen Zacharkow, 191 Green Street, Brooklyn, N. Y.

Strand Amusement Corporation, Salamanca, N. Y. Theatrical, motion pictures, and general amusement business. Capital \$50,000. Directors, Harry E. Robbins, George H. Ansley, and Carl A. Kammire, Salamanca, N. Y.

August Company, Brooklyn, N. Y. To manage motion picture theaters and other places of amusement. Capital \$5,000. Directors, Gustave Roeder, Celia Dun, and Henry Perez, Luna Park, Coney Island, N. Y. Geo. W. HERRICK.

NORA BAYES HEADLINER AT THE PALACE Lengthy Program Includes White and Haig, Whiting and Burt, and Sam Mann and Company

Nora Bayes is at the Palace this week, assisted by Irving Fisher and with Harry Aket at the piano, she is proving as popular as ever. A good portion of the offering is new.

George White and Emma Haig are held over for a second week. They introduce some new numbers in their Dance Ideas of 1917, which is credited with being one of the best liked dancing acts in vaudeville, and the reception this week bears out this reputation.

The playlet division of the program is pleasingly held up by Sam Mann and company, who appear in Aaron Hoffman's amusing farce, "The Question."

George Whiting and Sadie Burt amuse with songs, smart sayings and pert patter. The third and last instalment of the "Retreat of the Germans at the Battle of Arras," the motion picture that graphically visualizes the final push to the British, is also a feature. These pictures have been highly popular with Palace patrons. A musical act of interest is contributed by Violinsky, who plays eccentrically but with compelling charm on a violin and piano.

The balance of the program includes Homer Dickinson and Gracie Deagon in a series of "chatter" songs, Merian's dogs in a canine comedy, and Hearst-Pathe news weekly.

MACK-FREDERICK

Willard Mack, playwright and actor, and Pauline Frederick, the actress, were married in Washington, D. C., Sept. 24. This is Miss Frederick's second marriage. In 1909 she was married to Frank M. Andrews, architect of the Hotel McAlpin, and they were divorced about four years later. Mr. Mack's first wife was Marjorie Hambeau, the actress, who recently obtained a divorce.

PHILLIPS'S WORK FOR STAGE Shuberts to Present Version of "Rise and Fall of Susan Lennox"

The Shuberts, in association with John Craig, have obtained the dramatic rights of "The Fall and Rise of Susan Lennox," the posthumous novel by David Graham Phillips. It will be produced in the Winter or Spring. George V. Hobart will make the adaptation.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 6th

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	77
Belasco	Polly With a Past	Sept. 6	36
Bijou	Saturday to Monday	Oct. 1	8
Booth	De Luxe Annie	Sept. 4	39
Broadhurst	Misalliance	Sept. 27	12
Broadway	The Fall of the Romanoffs (film)	Sept. 23	28
Cohan	Here Comes the Bride	Sept. 25	15
Cohan and Harris	A Tailor-Made Man	Sept. 27	49
Comedy	The Family Exit	Sept. 19	21
Criterion	Mother Carey's Chickens	Sept. 25	15
Eltinge	A Scrap of Paper	Sept. 17	24
Empire	Business Before Pleasure	Aug. 15	62
48th Street	Rambler Rose	Sept. 10	32
44th Street	The Land of the Free	Oct. 2	7
Fulton	Hitchy-Koo	June 7	141
Gaiety	Branded	Sept. 24	16
Globe	The Country Cousin	Sept. 3	40
Harris	Alladin and His Wonderful Lamp (film)	Sept. 24	26
Hippodrome	Daybreak	Aug. 14	64
Hudson	Cheer Up	Aug. 23	77
Knickerbocker	Good Night Paul	Sept. 3	40
Liberty	Hamilton	Sept. 17	24
Longacre	Out There	Sept. 24	16
Lycium	Leave It to Jane	Aug. 28	48
Lyric	Tiger Rose	Oct. 3	6
Manhattan	The Masquerader	Sept. 3	24
Maxine Elliott	Experience (rev.)	Sept. 17	24
New Amsterdam	Even of Youth	Aug. 22	54
Playhouse	The Riviera Girl	Sept. 24	16
Princess	The Man Who Came Back	Sept. 2, 1916	440
Republie	Oh, Boy!	Feb. 30	264
Shubert	Peter Ibbetson (rev.)	Sept. 3	41
29th Street	Maytime	Aug. 16	61
Winter Garden	Mary's Ankles	Aug. 6	63
	Passing Show of 1917	April 26	204

LAUDER TO RETURN Scotch Comedian to Give Benefits in Army Camps

Harry Lauder's tour of America will begin at the Lexington Theater on Monday, Oct. 22. In announcing the public appearance of Lauder, who is at present on the ocean, William Morris, his manager, contradicts a statement from the National Security League, published yesterday, to the effect that Lauder was coming to this country to make a tour of the training camps under the direction of the Security League, and that he would make no professional appearances.

Lauder will visit a number of camps in the time not taken up by his regular appearances, declares Mr. Morris, but this work will be done under the auspices of the International Y. M. C. A.

WARD BUYS MANY PLAYS Australian Manager Obtains Several Current Successes for Production

Hugh J. Ward, representing the J. C. Williamson, Ltd., of Australia, through Sanger & Jordan, has obtained the producing rights to several plays which are now running successfully on Broadway. The list includes "Business Before Pleasure," "Oh, Boy!" "The Scrap of Paper," "Maytime," "The Man Who Came Back," and "A Tailor-Made Man."

The pieces will be produced in the Williamson Australian houses during the coming Winter and Spring.

STONE COMING TO GLOBE Dillingham to Present Comedian in "Jack o' Lantern," Oct. 16

Charles Dillingham will present Fred Stone in "Jack o' Lantern," a new musical comedy by the authors of "Chin-Chin," at the Globe Theater, Oct. 16. In the cast will be seen: Charles Aldrich, Allene Crater, Douglas Stevenson, Harold West, Helen Falconer, Oscar Regland, Violet Zell, the Brown Brothers, Lord Robert, C. Lorella, Edna Bates, William Carless, and Kathleen Robinson.

TO GIVE HACKETT'S PLAY Shuberts Begin Rehearsals of "The Barton Mystery"

"The Barton Mystery," a drama by Walter Hackett, is now in rehearsal under the direction of the Shuberts, and will be seen here in a few weeks. A. E. Anson will be starred in the play and the supporting cast will include Charlotte Granville, Henry S. Stamford, and G. W. Anson. The piece ran for 200 nights at the Savoy Theater, London, with H. B. Irving in the principal role.

ELEANOR PAINTER IN COMEDY Eleanor Painter will return to the stage this season in a three-act comedy called "Art and Opportunity."

It was acted in London before the war with Marie Tempest in the leading role. The play was written by Harold Chapin, an American, born in Brooklyn, who gained his reputation as actor and playwright in England and made his home in London. He joined the British Army and was killed at the Battle of Loos at the age of twenty-nine.

ROBERT E. WELSH MARRIED Robert E. Welsh, head of the editorial department of the Motion Picture News, was married on Sept. 27 to Cecelia M. Hickey, daughter of Mr. and Mrs. John E. Hickey of Valatie, N. Y.

The bride is the niece of Ex-Governor Glynn. Mr. Welsh was formerly editor of the motion picture department of the Mission and left that position to join the publicity staff of the Kalem Company. A year ago he joined the staff of the Motion Picture News. After Nov. 1 Mr. and Mrs. Welsh will be at home at 81 Judge Street, Hingham, L. I.

"WHY MARRY?" IN REHEARSAL

"Why Marry?" Jesse Lynch Williams' new comedy, has been placed in rehearsal by Selwyn and Company. The cast that has been engaged includes Arnold Daly, Nat Goodwin, Estelle Winwood, Edmund Breese, Ernest Lawford and Lotus Robb. The play will reach Broadway some time in November.

TO PRESENT "THE CLAIM"

The Henry B. Harris Estate will present a new drama, entitled "The Claim," at Long Branch on Oct. 6. Florence Roberts will play the leading role.

MAUDE ADAMS BEGINS TOUR

Maude Adams' tour in Sir J. M. Barrie's "A Kiss for Cinderella" began Monday night, Oct. 1, in Plainfield, N. J., and will continue until the end of next July.

TO REHEARSE ANSPACHER PLAY

Rehearsals of Louis K. Anspacher's new comedy, "Madame Cecile," which the Selwyns will produce, will begin on Oct. 8, with Kathryn Klöder in an important role.

THE BRAMHALL PLAY SHOP

Will Open its Season for Players, Presenting the
ART OF LIVING
Through the
ART OF PLAYING
At the
BRAMHALL PLAYHOUSE

"The House of Truth"
25th St., at Lexington Avenue, New York City
IN OCTOBER

The Student Players will have the advantage of
studying in the productions at the Bramhall Play-
house during the Winter season, and in the Summer
at the Bramhall Playhouse, Stamford, Conn. For
terms and particulars apply to
BUTLER DAVENPORT, Director
Derwent Ridge, Stamford, Conn.

NEW YORK THEATERS

Playhouse 45th St. East of B'way, Phone 3038 Bry. 8.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.

The Man Who Came Back

By Jules Eckert Goodman

WILLIAM BRADY'S 48th Theatre, near Broadway
Matinees Thursday and Saturday.

The Land of the Free

A New American Play by
Fannie Hurst and Harriet Ford

with

FLORENCE NASH

Produced by William A. Brady

WINTER GARDEN B'way and 50th.
Phone 2130 Circle
Evs., 8. Mats., Tues., Thurs. and Sat., 2.

PASSING SHOW OF 1917

SHUBERT 44th W. of B'way, Phone
L. 39 Bryant. Evs. 8:15
Mats. Wed. and Sat., 2:15

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

LYRIC Theatre, 42d St., W. of B'way
Phone 3216 Bryant. Evs. 8:15
Mats. Wed. and Sat., 2:15.

GUY BATES POST in "THE MASQUERADER"

Booth Theatre, 45th St., W. of B'way.
Phone Bryant 6100. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

DE LUXE ANNIE

A Psychological Play of Mystery
By Edward Clark

ASTOR Theatre, 45th St. & B'way.
Phone 317 Bryant. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

THE VERY IDEA!!

Maxine Elliott's Theatre, 30th E.
of B'way, Phone 1476 Bryant
Evs. 8.30. Matinees Wed. and Sat. 2.30

MARJORIE RAMBEAU in EYES OF YOUTH

By MAX MARCIN and CHAS. GUERNON

39th St. Theatre, near Broadway.
Phone 413 Bryant. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

Mary's Ankle

With IRVING FENWICK and All-Star Cast,
including WALTER JONES.

BIJOU Theatre, 45th St., W. of B'way.
Phone Bryant 430. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

WINTHROP AMES Presents

Saturday to Monday

By WILLIAM HURLBUT.

NEW YORK THEATERS

EMPIRE Broadway and 46th Street.
Evenings, 8:15. Matinees,
Wed. and Sat. 2:15.

CHARLES FROHMAN presents

JULIA SANDERSON JOSEPH CAWTHORN

In the New Musical Comedy

RAMBLER ROSE

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Matinees
Thurs. and Sat. at 2.30.

DAVID BELASCO Presents

A Play of the Great Northwest by
Willard Mack

Tiger Rose

Eltinge West 43d St. Evs. 8:30
Matinees Wednesday and
Saturday 2:30

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS and JULES
ECKERT GOODMAN

GEO. M. COHAN Theatre, B'way & 43d
Street. Phone Bryant 392.
Evs. at 8:15. Matinees Wed-
nesday and Saturday at 2:15.

Klaw & Erlanger's New Whirlwind Farce
(By arrangement with Edgar MacGregor)

HERE COMES THE BRIDE

By Max Marcin & Roy Atwell.

Cohan & Harris B'way & 43d St.
Evs. at 8:15. Matinees
Wed. & Sat. 2:15.

Cohan & Harris Present

A TAILOR-MADE MAN

a new comedy by Harry James Smith
with GRANT MITCHELL

Criterion B'way & 44th St. Evs. at
8.30. Mats., Wednesday
and Saturday at 2.30.

JAMES K. HACKETT, Lessee and Manager

A. H. WOODS PRESENTS

ROBERT HILLIARD

IN

"THE SCRAP OF PAPER"

A new melodrama in three acts by Owen Davis
and Arthur Somers Roche.

"None can afford to miss it—
all can afford to go"

"CHEER UP!"

"Greatest
Success
Ever Known"

Staged by
E. H. Bernick

AT THE HIPPODROME

Edward N. Hoyt, well-known Shakespearean
actor, has recently returned from the
Catakill Mountains, where he and Mrs.
Hoyt had been spending a few weeks. While
there Mr. Hoyt gave a Shakespearean re-
cital. Mr. Hoyt has been engaged for an
important part in a picture drama support-
ing Florence Reed and under the direction
of James Kirkwood.

George Henry Truax has returned from
Toronto where he has been directing the
first performances of "The Hay Pilot." The
author of the novel, Ralph Connor (Major
Jordan, of the Canadian Highlanders) was
present and most generous in his expres-
sions of approval.

Capt. Richard Coke sailed for London
last Thursday after a short leave of ab-
sence.

NEW YORK THEATERS

New Amsterdam West 42nd
St. Evs.
at 8.15.
Matinees Wednesday and Saturday at 2.15.

Klaw & Erlanger Present Their
NEW MUSICAL COMEDY

The Riviera Girl

Music by Emmerich Kalman. Book and Lyrics
by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and
38th Street.
Evs., 8.30.
Matinees Wednesday and Saturday at 2.30.

Klaw & Erlanger.....Managers

George Arliss

IN A NEW PLAY

HAMILTON By Mary F. Hamlin
and George Arliss
Presenting Mr. Arliss as Alexander Hamilton,
First Secretary of the Treasury.

REPUBLIC West 43d St. Evenings
at 8:25. Matinees Wed-
nesday and Saturday at 2:25.

MESSRS. SHUBERT present

JOHN BARRYMORE CONSTANCE COLLIER LIONEL BARRYMORE

In the Dramatic Triumph

PETER IBBETSON

John N. Raphael's Dramatization of Du Maurier's
Novel.

BELASCO West 44th St. Evenings
at 8.30. Matinees Thurs-
day and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton
and Guy Bolton.

GAIETY Broadway and 46th Street.
Evs. 8:15. Mats. Wed-
nesday and Saturday, 2:15.

Direction Klaw & Erlanger, Geo. C. Tylor

50% COUNTRY COUSIN

By Booth Tarkington and Julian Street.

With ALEXANDRA CARLISLE

MOROSCO 45th St., West of B'way
Evs. at 8.30. Matinees
Wed. and Sat. at 2.30.

Oliver Morosco presents the new com-
edy by Frederic and Fanny Hatton

Lombardi, Ltd.

With a Typical Morosco Cast

PLAYERS ENGAGED

The Shuberts have engaged Mary Young
(Mrs. John Craig) to play the leading
feminine role with Walker Whiteside in
"Mr. Jubilee Drax," the play by Horace
Annexley Vachell and Walter Hackett which
they will produce.

William A. Brady has engaged W. C.
Masson, who for the past eight years has
been acting as general stage director for
the B. F. Keith's New York Theaters Com-
pany, to play the part of the father in
"The Man Who Came Back" at the Play-
house. At the end of the New York run
Mr. Masson will appear with the Boston
company in the same role.

Dudley Hill has been engaged by the
Shuberts for the role of Monty Mainwar-
ing in the number two company of "Her
Soldier Boy." Mr. Hill was with John
Mason in "Common Clay" last season
and has since been seen in English "top"
roles in several picture releases, such as
Lord Eric Lattimer, in "The Lady of the
Photograph," with Shirley Mason, and
Lord Crowley with John Barrymore in
"Raffles."

St. Clair Hayfield, last season with Sir
Herbert Tree in "Henry VIII" and in
"Colonel Newcome," has been engaged by
William Faversham to play the role of the
English squire in Dion Clayton Calhoun's
"The Old Country."

EDITOR'S LETTER BOX

[Correspondents asking for private ad-
dresses of players will be ignored. Their
professional addresses can be found by look-
ing up the company with which they are
engaged under "Dates Ahead." When in-
quiries relative to the whereabouts of play-
ers are not answered it is because they are
not on our records. Questions regarding
private life of players will be ignored. No
questions answered by mail or telephone.]

V. N.—Laurence Grossmith has enlisted
in the British army.

CONSTANT READER, Los Angeles, Cal.—
Watch our stock department for infor-
mation of Ernest Wilkes.

"MIRROR READER," Santa Barbara, Cal.—
We do not know of any daughter other than
his adopted daughter Olive.

N. U. T., San Francisco.—At present we
have no address for P. Paul Porcasi. He
was last in "Follow Me."

"MIRROR READER," Mt. Vernon, N. Y.—
Billie Burke will return to the stage in New
York in Clare Kummer's new play, "The
Hesling Angel," which will be produced
by Arthur Hopkins.

C. G., Garfield, N. J.—Dorothy Dalton
was born and educated in Chicago. She
studied at the American Conservatory of
Dramatic Arts and made her first stage
appearance with the Virginia Harned Stock
Company in Chicago. Later she played
seasons of stock in St. Paul and other
cities and appeared in vaudeville. During
her screen career she has played in pictures
produced by World Film, All Star, Thomas
H. Ince and Bluebird.

MARRIAGES

FLINT COX.—Ray Cox, comedienne, was
married on Sept. 25 to Harvey James Flint,
who is connected with the production of mo-
tion pictures. Their engagement was an-
nounced several weeks ago.

ROCHE PETIT.—Arthur Somers Roche, au-
thor, married Ethel Petit, well known as a
mezzo-soprano in musical productions on
Sept. 28 in Yonkers.

WARREN-BERGÈRE.—Valerie Bergère, ac-
tress, and Herbert Warren, actor and sce-
nario writer, were married, Sept. 24, at the
home of Miss H. Winifred De Witt, 200
West 70th Street, New York City, by Mag-
istrate Joseph F. Corrigan. Miss Bergère
was the original Mme. Butterfly in David
Belasco's production of the play. She has
been a producer and actress in vaudeville
for several years. Mr. Warren was a popu-
lar Philadelphia stock actor, later leading
man with Miss Bergère, and for the past
year the writer and director of the Fatty
Arbuckle Feature, picture films. Mr. and
Mrs. Warren will spend the Winter in
California.

DEATHS

ABRAMS.—Dave Abrams, one of the best
known animal imitators on the American
stage, died suddenly, Sept. 24, at Buffalo.

HARNEY.—Mrs. W. H. Harney, wife of W.
H. Harney, of Albuquerque, N. M., and
mother of Arthur L. Harney, manager of
the Eltinge Theater, died of pneumonia at
the Hotel Woodstock Sept. 27. She was
70 years old.

BOTTA.—Luca Botta, for the past three
seasons one of the leading tenors of the
Metropolitan Opera company, died Sept. 29
in his home in the Sonoma apartment house
at Fifty-fifth Street and Broadway. Mr.
Botta was thirty-five years old.

HARVEY.—James Clarence Harvey, actor,
poet and dramatist died suddenly Sept. 29
in Stern's Sanitarium, Seventy-eighth
Street and West End Avenue. He was
sixty-four years old. Mr. Harvey was born
in Danbury, Conn., and was graduated from
Middlebury, Vt., College in the class of
1880. He was unmarried and had spent
most of his life in New York. He adapted
plays for Henry W. Savage, wrote "The
Great White Way," produced by the Shu-
berts, and with Will M. Cressy wrote a
romance, "The Hills of Hampshire." He
was author of several volumes of verses.

JANNEY.—Daniel Jarrett Sullivan, an
actor for forty years, who was best known
by his stage name of Daniel Jarrett, died
from pneumonia, Sept. 23, at his home, 433
Berry Street, Brooklyn. Mr. Sullivan was
a native of Wales. For ten years he was
a member of the Boston Theater Stock
company. He was for many seasons under
the management of the late William Harris,
and at the time of his death was with the
Metro Film Company.

WILLIAMS.—Jesse Williams, musical
director, composer and stage director, died
Sept. 28 at the Brunswick Home, Amity-
ville, L. I. Born in London, May 8, 1840,
he came to this country with the first
Christy Minstrels. Later he was with Sam
Colville Company and then joined the Alice
Oates Opera Company, of which he was mus-
ical director and stage manager. He was for
a number of years at the Casino during
McCaull and Rudolph Aronson occupation.
He led the orchestra at different times at
the Knickerbocker, Daly's, Standard and
Koster-Bial's. Mr. Williams also led the
orchestra for "America" at the Metro-
politan Opera House. He composed in-
cidental music for a number of plays. His wife,
known on the stage as Hetty Tracy, died
ten years ago. He came back to this coun-
try about four years ago. He leaves a son
and daughter.

NEWS OF STOCK PLAYS AND PLAYERS

NEW AND OLD IN PORTLAND, ORE.

Alcazar Players Return with New Talent and Erstwhile Favorites and Occupy the Baker Playhouse

PORTLAND, ORE. (Special).—The Alcazar Players opened their season at the Baker Theater, Sept. 20. Eleanor Montell is the leading woman, Edward Everett Horton leading man. Milton Seaman is manager. The opening bill was "Hit-the-Trail Holiday."

Miss Montell comes to Portland with a histrionic record of some attainments, and her signature to documents passed during the negotiations betrays a dramatic temperament as ever came to light on an autographed photograph. She is the daughter of Eugene Blair, wife of Robert Downing and at one time leading woman with the late Louis James. She has been playing in New York.

Edward Everett Horton, although a young man and described as "good-looking, stylish and an actor of distinguished quality," comes to Portland after several highly successful seasons in the East and West.

Manager Seaman has also hit upon one of the best-known juvenile men in the country for this season. He is Eugene Shakespeare, who began his career with T. Daniel Frawley a few years ago, and has played from New York to San Francisco in stock and road shows with unqualified success.

Other new faces will be in the company, among them James Guy Usher, who will play second leads and character roles; Smith Davis and Betty Barnicoat, as ingenue, and Jeannette Thomas, a well-known Portland girl, who will play again this season under the name of Ann Winston. The familiar faces in the company will be Walter Gilbert, director of productions; Walter Sigfried, stage manager, and William Lee. Of the women, Lora Rogers, character woman, will again be in the company.

LOGAN.

"COMMON CLAY" IN SALEM

SALEM, MASS. (Special).—For the fourth week at the Empire Manager Katzes chose "Common Clay," the Harvard prize play of a few years ago. The Empire Players' interpretation of the play was an extremely interesting one and their performance was smooth, finished and fully as capable as the original production by the Castle Square company. The honors were shared by John B. Mack as Judge Felson, and Jane Salisbury as Ellen Neal; Mr. Mack gave his role a most sympathetic and masterly portrayal, comparing favorably with the many fine things he did last year; Miss Salisbury's interpretation of Ellen Neal was a human and natural one and her art was equal to every requirement of the part; Julian Noa as Hugh Fullerton, has an unsympathetic part, but presented it remarkably well; Elmer Thompson as Arthur Conkley, played his rather disagreeable part well, and David Baker as Richard Fullerton was excellent; Joseph Thayer as Yates, a lawyer, was very good. The company is proving to be as popular this season as last. Good houses are the rule at every performance. Week of Oct. 1, "Mile-a-Minute Kendall." The Auditorium Theater in Lynn opened Sept. 17 with "The Man Who Stayed at Home."

DOUGHTY BENNETT.

SIXTH SEASON AT NORTHAMPTON

NORTHAMPTON, MASS. (Special).—Academy (Melville Burke, director): The sixth season of the Northampton Players, and the first season under direction of Melville Burke, opened brilliantly, Sept. 24. The house was filled to capacity and many were turned away. Many distinguished names were on the invitation list and several former Northampton Players attended. "A Pair of Silk Stockings" was given a distinctive rendering which showed to advantage a truly capable company and excellent direction. One felt that Manager Burke paid a compliment to the dramatic sophistication of his audience and to the artistry of his company in choosing this particular play for the opening in a theater that has to consider an unusually varied strata of theater tastes and where only the most appreciative acting could have made a piece of this sort a success. The company made an instantaneous hit and deserved this. The settings were notably beautiful. Current week, "The Man Who Stayed at Home."

Miss Ada Humbert, of the Packard Exchange, was among the guests the opening night of the Northampton Players. William Wilkes, of Los Angeles and New York; Mrs. Winifred Wilkes Miller, of Seattle, and Arthur Allen, who had just closed with Jessie Bonstelle's summer company, also attended the opening. Miss Wilkes and Mr. Allen were favorites here in former companies.

Among many messages received was one of cordial good will from the former managers, Bertram Harrison and Jessie Bonstelle. Special regrets were received from Winthrop Ames, Daniel Frohman, Willie Collier, Fannie Hurst, Lyman Fiske, Margaret Vale, President-elect Nelson of Smith College, and Clayton Hamilton, who were unable to be present.

Miss Blanche Friderici has taken a house here and will have her family with her for the season. Sunday evening she entertained the company and Miss Humbert, Jack Amory, Corbett Morus, and L'Estrange Millman gave dinners for Miss Humbert.

Allie McDermott, leading woman, entertained her mother, Mrs. Allan McDermott, for the opening night.

MARY BREWSTER.

TOLSTOY IN THIRD AVENUE

The Third Avenue Theater Stock company, Third Avenue and Thirty-first Street, are presenting this week a play that promises to create a sensation, Tolstoy's remarkable drama, "The Living Corpse." An adaptation made by Marie Doran will be used. Recently the play was produced at the Thalia Theater, where it ran for several months to large audiences. The performances at the Third Avenue will mark the first production of this play in English. Usual matinees Monday, Wednesday and Saturday.

"NEVER SAY DIE" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players are in the fourth week, Sept. 24, in New Haven, and growing more popular every day. "Never Say Die" kept large audiences in continuous laughter this week. Jane Morgan as Violet scored her usual success. Miss Morgan is even more popular this season, if that is possible. Alfred Swenson as Dionysius Woodbury had a part which was particularly suited to him and played it splendidly; Louise Farnum came out of characters and played a straight part very creditably; DeForest Dawley as Griggs showed excellent repression; Russell Fillmore did a clever bit as Hector; Elsie Southern had her first real chance and "put it across" very well; Arthur Griffin as Verchesi scored a big comedy hit. Others in the cast were George MacKintee, Morris Burr and Charles Andre. The Hyperion Players are being directed by Harry Andrews. Oct. 1, which week, "Which One Shall I Marry?"

The get-acquainted idea has invaded New Haven. After the performance of "Never Say Die" at the Hyperion on Tuesday afternoon, the curtain went up and the audience were invited to the stage to meet the entire company. Miss Morgan, who is here for her third season, introduced them. Refreshments were served and a general "get-together" hour was enjoyed.

HELLEN MARY.

"TESS" IN JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—Samuels Opera House (W. L. Foster, Mgr.): "Tess of the Storm Country" was the offering of the Pauline MacLean Stock company for the ninth week of their engagement at the Samuels Opera House, Sept. 26. While perhaps not as strong a vehicle as some of their former plays, it was given the same sincere rendition which has characterized their previous productions, and was enthusiastically received by capacity houses. In the difficult role of Tess, Miss MacLean did skillful work and displayed a wide scope of dramatic ability; Mr. Lilley gave a clean-cut, manly portrayal of Frederick Graves; one of the best bits of characterization in the play was that of Josephine Bond as Old Molly, while Ronald Rosebraugh as Ezra Looman also gave a fine character delineation; James K. Dunseth as Elias Graves was very good; while Ernest East, Geo. Ormsbee, John Burke, Robert McKinley, Lucy Neal and Jane Lewis did pleasing and conscientious work. Esther Welty and Harry Canadale, two new members of the company, were introduced in well acted parts. It is a case of "try to get in," as the S. R. O. sign is out long before most of the performances start. Week Oct. 1, "Rolling Stones"; Oct. 8, "The Eternal Magdalene."

A. L. LANGFORD.

"H. M. BUNKER BEAN"

MINNEAPOLIS, MINN. (Special).—Marjorie Foster carried off the laurels in the Modern Players' production of "Romance" at the Shubert, week of Sept. 17. Week commencing Sept. 23, is Albert McGovern's week. "His Majesty, Bunker Bean," the current offering of this stellar organization, giving Mr. McGovern a chance to manifest his talent as a comedian, Miss Foster plays the snapper in engaging style; Eugene Frazer is the brusque Pops, and Arthur Holman, cast as the greatest left hand pitcher the world has ever known, couldn't have been better. Others in the large cast included Gertrude Ritchie, W. R. Russell, Edward Reese, Erin Lacy, Hazel Alden, Edith Montrose, and Rexford Burnett.

As the weeks progress and we see the Modern Players in different plays, it is further demonstrated that this is one of the most all-around, capable group of stock players ever assembled in Minneapolis. "Rolling Stones," week of Sept. 30, to be followed, in order, by "The Cinderella Man," "We Are Seven," "The Heart of Wexona," and "A Pair of Queens."

CAROLINE REEDER.

"WIDOW BY PROXY" IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at their theater appeared in an excellent presentation of "Widow by Proxy," Sept. 16-22, which drew a large attendance. Grace Huff showed her skill and cleverness to good advantage in the title role, while Ivan Miller as Capt. Steven Pennington gave a faithful delineation. Fanchon Everhart and Jean Mallory scored in their respective roles. In the cast were Ruth Rennie, Jane Darwell, George Barnes, Henry Hall and George Cleveland, who contributed to the fun and amusement. Same company in "The Correspondent," Sept. 23-29.

BENJAMIN F. MESSERVEY.



TALKING FOR SMOKES FOR "SAMMIES"

Selmer Jackson, leading man with the Princess Players, Des Moines, Ia., broke the ice, by speaking every noon hour for one week from his Packard touring car, in the interests of the "Smokes for Soldier's" fund. Jackson, beside playing heavy lead parts, took the time to plead for tobacco for the boys across the water.

"RAFFLES" AND "SINNERS"

BROOKLYN, N. Y. (Special).—"Raffles" was the attraction at the Fifth Avenue Theater week of Sept. 24, and Director Aubrey Noyes is to be commended for the character of the production. Capacity audiences marked the entire week and they were generous in their applause. Mr. McWaters' performance of the title role was very creditable and Mae Melvin's interpretation of the role of Gwendoline Condon merited the praise which it received. The supporting cast included Aubrey Bosworth, Eleanor Bennet, Edward Davis, Allen St. John, Edna Preston, Caroline Morrison, Emily Lascelles, William Davidge, William Short, Edmund Abbey, Frank Clare, and Harry Brown.

Week of Sept. 24 the attraction selected was "Sinners," and Cecil Spooner in the role of Mary Horton elicited much applause. This role seemed to be particularly fitted for Miss Spooner. She was ably supported by Douglas R. Dumbrell as "Bob" Merrick, Clyde Armstrong as Horace Worth, Frederic Clayton as "Willie" Morgan, Norman Houton as "Joe" Gardfield, Jack Lorence as Dr. Simpson, Charlotte Wade Daniel as Mrs. Horton, Marie Pettus as Hilda Newton, Helen Tilden as Polly Cary, and Geraldine Sloane as Sadie.

JOSEPH R. GARLAND.

VAUGHAN GLASER, DETROIT

DETROIT, MICH. (Special).—Adams: The Vaughan Glaser Stock Company offered "A Full House," week Sept. 17. Mr. Glaser played the part of the thief so well it was hard to imagine he was not a villain; Fay Courteney played the difficult role of Susie, the stupid maid, and was greeted with roars of laughter every time she made her appearance, which was proof enough of her success. Stewart Robbins was excellent as Parks, the English butler, and Miss Peggy Bruce was quite entrancing as the vampire actress in the last act.

It is indeed a pleasure to have a stock company in town such as the Vaughan Glaser Players. The offering week Sept. 24 was "Rich Man, Poor Man." Mr. Glaser impersonated Bayard Varick, the rich young man; Fay Courteney made her audience love her as much as the characters in the play. The most notable performance, however, was that of Will D. Corbett. The rest of the company gave capable support, especially Albert Perry as the cross and lonely octogenarian; Mr. Burroughs as David, the spoiled grandson, and Jane Seymour as the shop-girl member of the boarding house, were most acceptable. Week Oct. 1, "Seven Sisters"; week Oct. 8, "The House of Glass"; week Oct. 15, "Marrying Money."

C. NINA FRITH.

VERDICT FOR THE PLAYERS

SOMERVILLE, MASS. (Special).—Clyde E. McArdle, Mgr.: "The Man Who Stayed at Home," the offering by New England's finest stock company the current week, Sept. 24, is beyond all question one of the most timely, up-to-date and thoroughly interesting plays ever seen in Somerville. This was the verdict of two capacity audiences Monday afternoon and evening, and from the manner in which it was received the theater will no doubt break all previous records for one week's business. And that is saying a good deal, for there have been weeks at this popular little playhouse that will be hard to equal, let alone surpass. Already there are requests for a second week. Arthur Howard as Brent has a difficult role and in it is superb, while Adelyn Bushnell as Molly makes the role stand out by her excellent interpretation and flawless dressing of the part. Each of the other members in the cast, including Grace Fox, Brandon Evans, John Klein, John Dugan, Ruth Fielding, Eleanor Brownell, Lillian Neiderauer and others are all mighty good in their respective roles. Arthur Ritchie, the company's director, has arranged a production that shows care in lighting effects. "Common Clay," current week.

MELODRAMA IN JERSEY CITY

JERSEY CITY, N. J. (Special).—"Queen of the White Slaves" was presented by the Jay Packard Stock company at the Academy of Music, Sept. 24-29, to capacity business, and the play was well rendered. Hazel Corinne in the name part was excellent, and her support by William Blake as the Government agent was of the best; Dan Malloy as the negro valet was very funny, and the entire company was a success. The stage receptions after matinee performances have been a big success, and patrons are becoming acquainted with their favorites. Homer Walden, a resident of this city, has been added to the stage force; he is an expert scene painter. "The Man from the West," Oct. 1-6.

WALTER C. SMITH.

WILKES AT SALT LAKE CITY

SALT LAKE CITY, UTAH (Special).—The Wilkes Players of Salt Lake presented week of Sept. 23, "He Comes Up Smiling." It went over with a bang, and Ralph Cloninger proved to the satisfaction of everyone that he is as much at home in light comedy as in heavier parts. Nana Bryant was very pleasing as Billy. Ancon T. McNulty and Frank Bonner were right at home as two tramps. They carried the first act along at top speed, getting many laughs. Cliff Thompson was likable. In fact everyone was at his or her best, credit is due everyone. Frederick Moore, Claire Sinclair, Ernest Van Pelt, Billy Jensen, Huron L. Hyden, Ray Brandon made up the cast. The staging by Mr. Hyden was excellent. Current week, "Nearly Married."

A. J. MCNULTY.

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PHILADELPHIA

Pharmacia (Special).—With October here, all of the theaters are again open, the Lyric coming into line with Maud Fulton in "The First." With this one exception there was not a single change at any of the downtown houses.

Of course, the main attraction is Fred Stone in the part of his latest play soon to be out on Broadway, "Jack O' Lantern." The crowd comes each night have been very enthusiastic, while Ivan Caryll's music, book and lyrics for Anne O'Neil and R. H. Barnard, as well as the lavishment of the production also, has secured big box receipts. Stone is just as convincing as of old, makes his usual entrance, does unusual acrobatic feats, while his supporting company play up to him in admirable fashion.

At the Grand the star again rather than the play is drawing the crowds. Billie Burke of "The Willow Tree" is again Billie Burke of the stage.

For the first time Philadelphians are able to see "The Willow Tree," appearing at the Grand. The success of "The Yellow Jacket," of which Burton was a co-author, attracted many to his later work. While not as "peppy" as the former, it is the quaintness of "The Willow Tree," its delicate staging and lighting effects, as well as the acting of Fay Bainter that gives it its appeal.

In the fifth week at the Adelphi, "The 13th Chair," starring Margaret Wyckoff, bids fair to continue this theater's reputation for long runs.

George Morahan's show, "The Brat," which opened at the Lyric is unusual in that it is a comedy play written by a woman who made her reputation making people laugh, Maud Fulton. A member of the old vaudeville team of Rock and Fulton, she is now welcomed back in the dual role of "author-star."

For the splendid publicity, generously distributed to all the dailies, is responsible for the success of "The Wanderer" in doing so. O'Neil and Nance O'Neil are responsible for the best work.

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Address ROBERT STERRETT, care Dramatic Mirror.

PITTSBURGH

Pharmacia (Special). A large audience was in attendance at the opening of the Academy, Sept. 24, to witness the Akron Comic Opera company in "The Firefly." Made (Gag), the prima donna, sang the role of Nina in a delightful manner. Miss Gray's voice has a pleasing tone quality, and she has the ability to act. The other members of the cast were all cast to advantage, the principals being Lila Blair, George Shields, Henry Caste, Mae Killeen, Lou Dally, Charles Bowers and John Thurston. The settings were painstaking, and the large chorus was comely and capable of singing. The Academy promises to become very popular. The next offering is "The Spring Maid."

The bill of the Davis, Sept. 24-25, was a good one. "Peach Alley," the headliner, was well received, together with the funny Kate Elmore and Sam Williams. Others on the bill were Stan Stanley and company, The Primrose Four, McCreary and Dolly and Joseph Hiding school. A big feature of the bill was James J. Morton, who introduced each act to the audience in a way which no one but Morton could do.

"After Office Hours" was the attraction at the Lyceum (International Circuit), week Sept. 24. This was another problem piece, which is sufficient. The cast was an excellent one and included Douglas Henshaw, Joseph Hiding, Charles H. Stevens, Edwin Brandon and Frank Redick, Jr. "A Good-for-Nothing Husband" followed.

"Our Bitters" drew good houses at the Nixon, Sept. 24-25. The splendid cast included Crystal Horne, Rose Ogilvie, Fritz Williams, Vernon Keise, Edward Douglas, A. S. Byron, and George Dickman. An all-Irish musical play followed, "Irish and Proud of It."

Al Reeves' Big Beauty Show billed the Gayety all week. Gus Arnold headed the Girls of America at the Academy, and the Army and Navy Girls was the attraction at the Victoria.

The Winter Garden's show of wonders, in its second week at the Lyceum, did a big business. "The Bird of Paradise," week Oct. 1.

John Cort postponed the initial production of the new play which is to make its initial appearance at the Duquesne, due to its understatement to a change in the cast. Josephine Victor will head the company. Cort offers \$100 for the best title.

Managing Director William Moore Patch, of the Pitt, announces a change of policy for this house, which for the past two years has been playing high-class film productions such as "The Birth of a Nation," "Intolerance," "The Garden of Allah," etc. On Oct. 8, the Pitt will open, playing legitimate attractions, "The High School Musical," and "The Girl of the Year." The price admission will be \$1, and there will be three matinees each week. Several new plays are to be seen at the Pitt for the first time on any stage.

Taking into consideration the coming offerings at the Duquesne, Lyceum and Nixon, all first-class houses, and adding the attractions at this list, Pittsburgh will have a variety of first-class productions this coming season. The Pitt was formerly the only big high-class cinema house in this city, and its change of policy brings up the question of whether the special large film play has not been overdone.

D. J. PACKER.

GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Powers: "The Bird of Paradise," with Marion Hutchins in the leading role, again drew good business, playing a fourth return engagement of four days, beginning Sept. 17. "Very Good Wife" opened a four days' engagement week of Sept. 20, scoring a big success. George Haskins handled the title role very capably, and was assisted in the manner by Helen Raymond, Florence Earle, Theodore Wardell and others. Week of Sept. 24, How's Travel Pictures. For four days from Sept. 30, "Turn to the Right."

Keith's: That this theater was one of the most popular places of amusement during fair week, beginning Sept. 17, was proven by the large and enthusiastic audience that greeted each performance. A very entertaining bill was offered, headlined by Omeroy and Lohdair, in their old but laughable sketch, "For Sale, a Ford." Norton and Melotte and Dave Roth were also on the program.

Week of Sept. 24 contained a very clever vaudeville program. Indeed, it would have been rather difficult to pick the headliner. Rita Marie and her orchestra took first honors, followed by those genuine artists, Reaprop and Varrara. Reaprop and players, Lew Hawkins and Violet McMillen. Grand Rapids' own vaudeville and movie star, in "In and Out of the Movies," completed the bill. Business very good.

F. L. C.

DETROIT

DETROIT, MICH. (Special).—For the week commencing Sept. 24 the Garrick is offering "You're in Love." The cast is practically the same as when the piece was produced in New York last season and includes May Thompson, Marie Flynn, Clarence Nordstrom and Carl McCallough. Week of Oct. 1, "Very Good Wife." The Detroit Opera House is offering "Turn to the Right," for the second week, Sept. 24; week of Oct. 1, "Captains Kidd, Jr."

O. NINA PARR.

FLASHES FROM STOCK STAGES

Carrie Lowe is the always present and vivacious one of the Pool Players in Bridgeport, Conn. She played Amelia in "Miss-a-Minute Kendall" as if created for the role. They say in Bridgeport that if Carrie's name were left off the program the people wouldn't know it. The people look for her, not for her name. It was the same last season when she was in Bridgeport.

On the Oliver's Third Week

This Oliver after playing a successful thirteen weeks' engagement at the Oliver Theater, Lincoln, Neb., opened at the Crawford Theater, El Paso, Tex., Sunday, Sept. 16 in "In Walked Jimmy," which played to splendid business the entire week. This was followed by "The Misleading Lady," with "It Pays to Advertise," "Polly of the Circus," and "Rolling Stones" underlined. The company is in their sixty-third week without closing. The members are Otto Oliver, Jack Hammond, Wallace Roberts, William Reide, Louis St. Pierre, Harry Hale, Lillian Lee Moore, Edie Corbin, Dorothy Barrett, Fanny Fern, and Harry J. Wallace, manager.

May Buckley, still young, still vivacious and charming, is home again in Denver, with the Denham Stock, and opened the season there in "The Knife."

Robert Le Sueur, remembered by Castle Square Theater patrons, is the leading man with the Globe Theater company of Boston, Mass. Mary Frey is to play opposite him in the leading feminine roles. Lavinia Shannon, also a Castle Square favorite; Helen Spring, Caroline Locke, Fred C. House, Ferdinand Tidmarsh, Charles Coughlin, Maurice Jenkins and Harry J. Thomas are other members of the company.

The Withshire Players, of Los Angeles, will soon present as the first of a series of performances an American comedy drama, "Love Will Find the Way." The proceeds of the entire series are to be donated to well known charities.

Irene Summery in Halifax

Irene Summery after three years' absence from Halifax, N. S., has returned to that city and appeared as leading lady of the Academy Players in "The House of Glass," Sept. 8. At the opening performance Miss Summery had as her guests Colonel Ferguson, U. S. N., and staff, who were on a British transport, anchored in Halifax harbor about to sail for France. This performance was under the distinguished patronage of Lieutenant-Governor Grant, of Nova Scotia, and General Benson and staff, of the Ninth Division. This is Miss Summery's fifth year for playing with a stock company, she having closed last season as leading lady at the Fifth Avenue Theater in Brooklyn, N. Y.

FIVE WEEKS IN LAWRENCE

LAWRENCE, MASS. (Special).—"Which One Shall I Marry?" by Ralph Thomas Kettering, was the offering of the Emerson Players week of Oct. 24 at the Colonial. The production was the most elaborately staged of any that the Emerson Players have yet attained. It was as perfect a stock production as we have seen here, proving that a master hand is at the helm in the person of Bernard Steele, the director. Dorothy Dickinson, in the leading role of Agnes Moran, was admirably suited to the part—a strong one—and proved herself a finished actress by the manner in which she assumed her various moods; Leo Kennedy, the new leading man, as Jack Hart, looked as if the part had been created especially for him, and with his shirt sleeves rolled up, his six feet of manhood certainly presented a formidable and imposing figure. Lawrence Brooke, as John Bland, and Franklin Munnell, as Good Advice, a book agent, were the recipients of well merited applause; Thomas Whyte, as Mike Moran, and Maud Blair, as his wife, received their share of approval; Gertrude Marcella, as the younger sister, Joseph Crehan, as Harlow Bland, and George Wetherald, as the butler, completed the cast. Week of Oct. 1, "The House of Glass," to be followed by a musical comedy, "The Man Who Owns Broadway," under the direction of Thomas Whyte, the veteran actor-director member of the company. Capacity business at every performance still prevails.

W. A. O'BILLY.

"THE WOMAN" IN SAN DIEGO

SAN DIEGO, CAL. (Special).—"The Woman" was given by the Liberty Players at the Strand week Sept. 24, to splendid returns. The stock organization has been gaining in popularity each week, and business is now where it looks like a permanent feature. Winifred Greenwood in the part of Wanda Kelly was exceptionally well cast; Hugh Koch as Tom Blake gave his usual fine performance; Warren Millais did some very clever work in the part of Hon. Elias Gregg. This young actor, still under twenty, shows promise of a fine future. Jane Haven was pleasingly cast in the role of Miss Pitt. Tim Neilligan, the politician, was in the hands of Ray Clifton, who also directed and staged the performance. The Liberty Players were entertained at a breakfast by Katherine Tingley at her Point Loma home, Sept. 17.

MARIE DE BRAD CHAPMAN.

Ed. Williams, whose success with his own stock company during the last few years has brought him enviable fame in show-dom, closed his third season at Quincy, Ill., Sept. 8, and began an engagement at the Sign Theater, in Kokomo, Ind., Sept. 17. Tiny Leone is still playing his leads.

Jane Urian and Marta Golden, former members of Bishop's Players, Oakland, Cal., have accepted engagements with the Alcazar Stock company, San Francisco.

A musical comedy stock opened at the Grand Theater, in Rockford, Ill., Sept. 15. George M. Gatts and George Peck are putting in their own company. A strong cast is believed to have been gotten together and the show is being put on in first class shape.

Blosser Jennings was formerly with the Hippodrome Stock at Peoria, Ill., and Jean Clarendon was formerly with the Wallace Stock in that city, and their good work was recalled by the critic of the Peoria Journal last week, when both appeared there with Howland and Howard's "A Daughter of the Sun." The show was given splendid notices in all the papers. The Hawaiian music provided by a native troupe also received enthusiastic commendation. The play is by Leroy J. Howard and Ralph T. Kettering, and is described as "traditional melodrama with modern touches," by Theo. B. Masters, of the Journal.

The Bonstelle company, which has closed in Buffalo, N. Y., is the only stock company which boasted of a woman director, and the work of Miss Willamene Wilkes during the entire season has been deservedly well praised. The company included Corliss Giles, leading man with Miss Bonstelle for five years, who has become even more popular this return; William Fringie, during eight years one of the most popular members of the organization; Hugh Dillman, who has finished his seventh season with this management, with some years' lapse between the last two appearances on the roster; Arthur Allen, for four years doing eccentric characters for Miss Bonstelle with pronounced success; Marie Curtis, who returned to the company after a long absence to play character roles; Cora Witherspoon, who became a favorite, as did the little ingenue, Flora Sheffeld; J. Harry Irvine, who was very successful in the heavy roles; Franklin Pangborn, whose work was well received; Frank Howson, Maurice Worcester, F. W. Wilkes and Adams Rice.

"What's Your Husband Doing?" is the title of George V. Hobart's latest. It will go in rehearsal as soon as the cast is complete, and is poised for production in a few weeks.

MAE DESMOND IN ELMIRA

ELMIRA, N. Y. (Special).—Mae Desmond and her splendid company offered a remarkably strong production of "A House of Glass" at the McArt, Sept. 24-25, to large business. Miss Desmond's acting was natural and yet so artistic that it thrilled. Frank Fielder was a forceful, sympathetic and polished Harvey Lake, and helped greatly in the success of the production; Dudley Clements was happily cast as Edward McClellan and pleased greatly; John J. Farrell gave a finished performance of Carroll, the detective; Harry La Cour was a thoroughly adequate James Burke, and James Dillon did excellent work as Judson Atwood; Sumner Nichols made a good Governor of New York; Millie Freeman was a happy Mrs. Brandt, and Eleanor Miller, A. Gordon Reid, Bernice Callahan and Lillian Bunn acquitted themselves well in smaller parts. The settings were sumptuous and the stage direction of A. Gordon Reid of the highest type. "The Daughter of Mother Machree," Oct. 1-6.

J. MAXWELL BEAS.

BRANDEIS IN "BUNKER BEAN"

OMAHA, NEB. (Special).—The Brandeis Players closed a very successful week of "His Majesty Bunker Bean," Sept. 22. Harry L. Minton in the role of Bunker Bean proved his worth as an all around actor; Dorothy Shoemaker as the Flapper received much applause; Marjorie Davis as the Sister was also well received. The show was received Saturday night prove that she is fast making friends in Omaha. Others in the cast: Mary Hill, Helen Joy, Helen De Land, Helen Empton, William A. Mortimer, Jack Marvin, John Ryan, Earle Jamison, Walter Dickinson, Willard Foster, Signey Riggs, Roy Hair, Bob Harris, Jay Strong and James Earle. For the next eleven days the Brandeis Players will be at the Oliver Theater, Lincoln, Neb. The bill selected for production on their return is "The Road to Happiness," this to continue for ten days, Oct. 4-13.

"FRAN."

The Walter Baldwin Stock, at Duluth, Minn., has undergone several changes recently. G. H. Johnston, of the American Agency in Chicago, sending H. E. Hack, late of Ed Williams's Players at Quincy, Ill., for leads, Frank Morris for juveniles, William Yule for characters, and Hroy Ward for heavies.

"ODDS AND ENDS" AT ATLANTIC CITY

In Which One Act Is at Odds with the Ends of Another Act—
Brady's "The Land of the Free" Revived—Plays Ahead

ATLANTIC CITY (Special).—"Odds and Ends," programmed as a chummy musical revue, which made its appearance at the Apollo Theater, Monday night, Sept. 24, beginning a week's engagement, is a very pleasant and, in the main, a really clever entertainment on the order of "Hitchy Koo," which was presented at the same theater earlier in the season. "Odds and Ends" is sponsored by Messrs. Norworth and Shannon. There are quite a few clever songs, a sprinkling of good dancing, and the principals, among whom are Jack Norworth, Lillian Lorraine, Harry Watson and Joseph Herbert, Jr. But the performance has a tendency toward slowness in spots; and these spots were made more noticeable when it ran smoothly.

The second act is particularly at odds with the ends of the first act. The only humor bits of this act were: the spoof of thread satire by Norworth, injected into the song sung by Norworth and Miss Lorraine, "When Hector Was a Pup," and the comedy telephone scene and impersonations by Harry Watson, Jr. The telephone satire was one of the most hugely enjoyed comedy scenes in the entire performance. Hilda Doolley and John Godfrey were responsible for the book and lyrics, with John Byrnes assisting with the musical composition. The song bits were: "Give Me an Old-Fashioned Girl," "Fancy You Fancying Me, Stop Look, Listen, Sister Susie Girl," "Says I to Myself, Says I, Eternal Triangle Blues," and "You're Got to Put Up with It."

"Odds and Ends" is not nearly so clever a show as "Hitchy Koo," comparison of which is made possible by reason of the similarity of the two entertainments; but with a few of the odds pruned and the ends drawn closer together it should prove more or less entertaining when it reaches New York. In the cast are Jack Norworth, Laura Hamilton, Marjorie Poir, Upreti Carlin, Margaret Adair, Joseph Herbert, Jr., Jack Edwards, Maxine Brown, Winifred Dean, Norma Phillips, Joseph Maders, John Hires, and Elinor Dwyer.

This week, William A. Brady's production of Fannie Hurst's play, "The Land of the Free," with Florence Nash in the leading role, at the Apollo Theater. This is the play which was produced in Long Branch last August, and has for its theme a Russian girl who comes to this country, and by her fighting spirit wins a place for herself in the world-a-day world. There is a sweet-shop scene in the second act which is expected to score when the play reaches New York.

Engene Walter's play, "The Knife," which was booked for the Apollo Theater the last three days of the week, has been cancelled. No reason given.

The week following, Maude Adams in J. M. Barrie's whimsical fantasy, "A Kiss for Cinderella," which ran for some months at the Empire Theater in New York, will play three days.

Madison Coray will produce a new musical comedy at the Apollo Theater, Oct. 8, entitled "The Grand Widow," book and lyrics by Bennett Wolf and Channing Pollock, with music by Louis Hirsh.

Charlie Chaplin, the moving picture humorist, was a visitor to the shore last week and refused to be interviewed. According to the office force at the Boardwalk Hotel, where the man who made a peculiar style of monstache

famous is staying, Chaplin and his brother are looking over Atlantic City with the idea of staging a film comedy here, as Douglas Fairbanks' Atlantic City comedy picture seems to have made a success.

Joe Vion, who brought the first vaudeville show to this city, is back with the Norworth and Shannon revue, "Odds and Ends." When Vion tried his vaudeville in this city the performance was given in a tent, on the site now occupied by the St. Charles Hotel. Sam Bernard was one of the stars.

When Al. Woods produced "The Scrap of Paper" in this city, the audience formed a marked predilection for the work of Edward Ellis, as the gentleman con man. After the second act of the Moore-Davis play, the audience called for Ellis to respond to a curtain call. When both Robert Hilliard, who starred in the melodrama, and Ellis repaired to their dressing rooms, Hilliard called to the house electrician to take his name down and substitute Ellis's name. "That's all right, Bob," said Ellis. "I've seen to it."

Because of the similarity of the titles of the Woods melodrama, "The Scrap of Paper," to the Sardou play, "A Scrap of Paper," Woods was considering changing the title of his play to "War Gamblers." The business done by the piece in this city caused Woods to abandon this idea.

Two thousand Shriners held a convention in this city last week. This week, Sept. 24, there are four thousand bankers from all sections of the country convening in the various halls of this city. The International Brotherhood of Electrical Workers are also holding a convention here. They will remain for three weeks.

Heryl Kendrick, who with Glenn Curtiss has built a hydroplane factory at the Inlet, is making daily flights, testing out the new machines which will be turned over to the U. S. Government. Last week Kendrick had a thrilling escape from death. One of the new flying boats acquired engine trouble, and Kendrick was plunged into the sea, just missing the outer building on the Steel Pier.

Capt. Joffries, one of the original volunteer life guards, who owns a bath house along the Boardwalk, is making daily trips on land and ocean in an amphibian, on which he has been working for the past seven years.

Last reports of Oreste Vesceia's comic opera "Flurette" are to the effect that William Le Baron, who made the first adaptation of the book by Vesceia, will again take up the work of re-writing of the third act, which, so far, has not pleased George Marion, who will stage the three-act piece. Vesceia, after making another batch of Victrola records with his band, will produce the piece sometime in the late winter.

Fred E. Moore, manager of the Apollo Theater, will promote wrestling bouts in this city this winter. Last year Harry Brown, who was at that time manager of the New Dixon, staged several bouts with profit. This year with Brown managing the Nixon, in Pittsburgh, Moore will take over the promulgation of the game. It is the present intention to hold one bout each week, and if the same interest is engendered as last year, it is altogether probable that the heavyweight wrestlers will be seen in action in this city.

LOUIS CLARK

FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: The Henry Miller company presented "Daddy Long Legs," Sept. 24, with a strong company of exceptionally good players, headed by Frances Stirling Clarke as Judy. Miss Clarke is a finished actress, one whom local patrons will want to see again; Edwin Brandt, Ende Von Beulow, Frank J. Kirk, Ethel Thompson and Fay Lamport were excellent. A real dramatic treat, large attendance. French Opera Company (local), 25, to very large attendance. Arthur Hammerstein presented matinee and night, 30, the best musical offering. "You're in Love," seen here in a long time, with a strong company of talented players; fine stage settings, strong chorus, large attendance. Grace Valentine, James Morrison and an all-star cast in the superb photoplay, "Rabbling Tongues," 27-29, to large attendance.

Nixon: Strong bill, 24-29, to the usual S. R. O. attendance at every performance.

Plaza: Bill, 24-29. Dustin Farnum in the best William Fox photoplay seen here in a long time, entitled "The Grand Old of the Bad Lands"; Clara Kimball Young, Harry Northrup, Herbert L. Barry and Naomi Childers in "The Test"; "The Fighting Trail," with William Duncan, and a new O. Henry story, pleased large attendance.

American: Anita Stewart in "The Girl Philippi"; William Duncan and George Holt, a native son of this city, who has made good in the silent drama, were seen to good advantage in "The Fighting Trail," 24-29, and drew large attendance.

Palace: Good line of photoplays to large attendance. Globe, American and Lyric: Drawing good attendance.

W. F. GAZ.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—"The Third Sex," a semi-birth control drama by Lem R. Parker, and formerly known as "The Barren Woman," was 24-25. The attendance was large but the theme of the subject failed to make a favorable impression. Arthur Hammerstein's successful musical offering returned Sept. 26, and repeated its previous coroll reception. "As Others See Us," with Emanuel Reicher, and Lucille Watson in the leading roles, Sept. 28, and Madame Sarah Bernhardt and her French company, Sept. 29.

A varied and entertaining vaudeville program was presented at Proctor's Grand, Sept. 23-29, which drew the customary crowded houses.

Manager Rhodes of the Empire offered an attractive burlesque performance in the "Great Star and Garter" company which was up to the standard and won favor with the patrons. The prominent figures were Don Clark, Bert Rose, and James Connelin.

At the Majestic, All Rajah, Dixie Girls, Princess Miron, and Dele Wilson were the vaudeville features in conjunction with excellent film productions.

SAN FRANCISCO

SAN FRANCISCO (Special).—Lois Fuller has been lecturing on the war giving her experiences on the Russian front and also on bohemian life. Douglas Greer appears as leading lady in Suderman's "Far Away Princess" at its premiere at the St. Francis Little Theater, week Oct. 1. Three other one-act plays will be given on this bill. This is the forerunner of twenty weeks of such plays. The club has a membership of 150 and has spent \$5,000 on stage equipment.

Math Roland will soon appear at Pantages in person in a vaudeville act. The Columbia will stage a big card commencing Oct. 1 and it will run two weeks. "Watch Your Step" is the musical number. Valie Helasco Martin, a niece of Dave Helasco, will appear in the cast.

The Alcazar will run Cohen's Revue of 1916 for one week more. Stella Mayhew will come to this house in "A Miss-Us."

The Cort offered "The Knife" Sept. 24 to a crowded house. The Wigwam, with its vaudeville bill, is making a success. The Alhambra is doing well with its change from pictures to vaudeville and pictures. The Strand has Dorothy Dainton in "Ten of Diamonds." Pantages has a big bill of vaudeville and a picture, likewise the Casino, and Hippodrome. The Savoy has grand opera, remodeled by De Vally French Opera company. The Orpheum has a good bill, featuring Kowloff and his Imperial Russian Ballet.

A. T. HARNETT.

MONTREAL

MONTREAL (Special).—"The Love o' Mike," with pretty girls, costumes and scenery, was the bill at His Majesty's Sept. 24-29. It was practically the opening of this company. Gypsy Dale was one of the chief scorers, with a good voice and acting ability. By special arrangement the whole "Love o' Mike" company gave a performance at the Grey Nuns' Convalescent Home to the wounded soldiers. It was highly appreciated. The San Carlo Opera company, in repertoire, Oct. 1-6.

There was an exceptionally interesting and varied bill at the Orpheum, Sept. 24-29. Danes Fantasia, arranged by Jane Kennedy and interpreted by H. Stewart Gerhart, and Florence McNally, are pretty and original. Two sketches, "Petticoats," featuring Grace Dunbar Nite, and "Who's to Blame?" featuring Elsie Williams, are above the average.

Sam Howe's burlesque troupe at the Gaiety presents a musical offering entitled "A Wife in Every Port." Madame Labowska, the Russian dancer, is still the feature at the National Theatre in "Pif-Paf-Poof!" "The Broadway Boys and Girls" is the feature at the Francois. "Les Roues Rouges," in the bill at the Canadian Francaise.

W. A. THERIAULT.

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LOWELL, MASS.
LOWELL, Mass. (Special).—The Strand Theater, under the management of Thomas Carroll, opened for the first time Oct. 1. It will be devoted to solo and picture and will be the best theater in Lowell, being like the Bialto of New York city. The organ with human voice, under the direction of Arthur Martel, a Lowell musician of fame, leader of B. F. Keith's orchestra for the last three or four years. The opening play was "The Bar Sinister"; Margaret Milles Henry, a soprano, was the soloist.

B. F. Keith's: Sunday concert, Sept. 23—seven original Honey Boys, Harry Anger and King Sisters, Flavia, The Seelys, Barbour, Lonn, and others. Week Sept. 24, an all-star vaudeville bill. The bill includes Volant and His Flying Piano, Walter Schroder and Beaumont Sisters in their latest original comedy, "Prom"; Jimmy Lucas and company, in his "Kid Savings of 1917"; Lewis and Norton in "In These Days"; Nella Allen. "The Girl with a Voice"; Three Britons, masters of the symphony; Keith's weekly of current events, and Madge Kennedy, in "Baby Mine." Excellent band. Moving picture houses are filled day and night.

STEIN'S MAKE-UP
NEW YORK

NEW PLAY FOR BOSTON

"Seven Days Leave" for the First Time on This Side—Stock Houses

Boston (Special).—This week, Oct. 2, sees several new "shows" in Boston. Last night the Hollis opened its doors once more with "Come Out of the Kitchen," which was performed by the original cast from New York, including Ruth Chatterton and Bruce McRae. Eugene Walter's melodrama, "The Knife," began a two-week engagement at the Shubert, and Jane Cowi appeared in "Lilac Time" at the Park Square.

The Majestic, which has been showing photographs for the last four weeks, begins its regular dramatic season to-night, Oct. 2, with "Seven Days Leave," advertised as a modern military melodrama. To-night, Oct. 3, is the first performance in this country of the play which is now running in London at Henry Irving's Lyceum Theater.

"Kieffeld Follies" at the Colonial and "Oh, Boy" at the Wilbur, are still drawing large audiences each night. "Oh, Boy" is so popular that seats are now selling for Columbus Day, Thanksgiving and Christmas.

This is the last week of "Old Lady 31" with Emma Dunn at the Plymouth, and Boston theatergoers will be sorry indeed to have this charming play leave, as it is a genuine pleasure to witness a piece so delightfully written and skillfully acted as this. "Turn to the Right" remains as popular as ever and will stay for some weeks longer at the Tremont.

The stock company at the Globe is beginning to be known and each week sees larger audiences witnessing its able performances. This week the company appears in "The Deep Purple." Paul Armstrong's clever melodrama.

The Jewett Players are still acting "The Man Who Stayed at Home." As noted before in this correspondence, the play will probably run the rest of the year, the regular season beginning with Bernard Shaw's play of "The Philanderer."

Old Boston playgoers learned with regret of the death of Henry Rees Davies. He was in the stock company of the Boston Theater, beginning in the season of 1874-75. When Boucicault first appeared at this house in "The Shaughraun," Mr. Davies acted Kelly. George Rignold had the name part in "Henry V." in November, 1875, and in his support, Mr. Davies played Macmorris, and under the name of D. H. Rees acted Bates. In "The Two Orphans" he was seen as the doctor, and in "Saragatapia" he had the part of Altada, and when "The Killers" was produced he was the Grand Duke Prince Pierre, Commander-in-Chief of the Russians.

D. CLAPP.

CINCINNATI

CINCINNATI (Special).—It had been some time since local playgoers had an opportunity to see David Warfield in "The Music Master," but the first night audience, Sept. 24, at the Grand, was of generous proportions, and judging by the enthusiastic reception accorded this popular artist neither the play nor the star has lost potency as a drawing card. Mr. Belasco has surrounded Mr. Warfield with a splendid cast in this revival production. Hazel Laurie as Helen Stanton deserves special mention for sympathetic reading of her lines and a decidedly pleasing personality. Marie Bates added a touch of quaint humor to the part of Miss Houston, that was as delightful as it was effective.

The lyric held over for the second week with the Hobart play "Experience." The same production drew well for two weeks at the opening of last season, and Manager Hubert Heuck tells me that business this year is not far behind the previous record.

Keith's Theater opened its second week, Sept. 23-25, with a big Fall festival bill. Lew Dockstader is headlined in a monologue termed "The Political Boss." Frederick Kerr, Nell Pratt and Marian Day please mightily with a sketch called "Cranberries." The rest of the bill is up to the Keith standard, and business for the week will be close to capacity.

A farewell performance was given last Wednesday, Sept. 19, by the members of the Little Playhouse Company, in honor of Dorothy McCord who made such a profound impression by her clever work with that organization last season. Miss McCord, though not yet out of her teens, leaves soon to enter professional life. She is well equipped for her work and takes with her the youthful enthusiasm which augurs for a successful career.

Ruth Allen is working hard to create a genuine popular interest in the opening of the season of the new Cincinnati Players, which will occur the middle of October. A reception in honor of Director Elliot and the members of the company was held at the Allen home, Oct. 1, which was attended by the board of directors, the members of the advisory committee and invited guests. The opening play has not yet been announced, but the policy of the company will be to produce art productions not ordinarily seen on the regular stage.

"Stop, Look and Listen," at the Grand, week Sept. 30-Oct. 6, while the lyric holds forth with "You're in Love," for the same dates.

WM. SMITH GOLDENBERG.

OMAHA

OMAHA, NEB. (Special).—Saturday, Sept. 15, two full houses at the Brandeis Theater, had the pleasure of seeing "The Boomerang." Miss Hedman was unable to appear on account of a severe case of acute bronchitis. Miss Valentine, Miss Hedman's understudy, played the role of Virginia Xylvia and was well received by both audiences. Others worthy of special mention are Wallace Edinger and Arthur Byron. Brandeis, Sept. 23-25, "Fair and Warmer." Emmet Hinton, the "Swede Billy Sunday" at the Empress for the first half of week, Sept. 24. The act is an impersonation of a Swedish minister preaching his first sermon in English. Applauding the educated pigs have created much comment all over the Circuit. Comedy, singing and dancing are presented by Kelly and Davis and the sensational acrobatic Aristo troupe closes one of the best programs of the year.

Photoplays: Alice Joyce and Marc MacDermott in "An Alabaster Box." Billy West in his latest frolic, "Doughnuts."

Grand, Sept. 23-26: May Marsh appearing in Edna Mayo's classic of the white tops, "Folly of the Circus." George M. Cohan in "Seven Keys to Baldpate," Sept. 27-29. "FRAN."

ROCHESTER

ROCHESTER, N. Y. (Special).—Lyceum, Sept. 20: "Johnny Get Your Gun," with Louis Bannison as Johnny Wiggins, entertained large audiences. Bannison, although a newcomer, won his audience by his extremely natural manner of playing. Echlin Gayer deserves unstinted praise for his portrayal of the Duke of No More. The large company included Robert E. Homans, Frederick Perry, Theodore Babcock, Roy Chach-rane, Lorraine Front, Louise Mackintosh, Vera Finley, Channing Hall, Clyde North, Virginia Irving, Jane Carlton, Carl Massey, Ellis Baker, John L. Kearney, Frank Hollins, and Benton Bessler.

John E. Kellard, advertised as coming direct from a run of 103 nights as Hamlet on Broadway, which is slightly far fetched, appeared Sept. 27 as Hamlet, following with "The Merchant of Venice" and "Macbeth."

The latest musical fantasy, "The Red Clock," presented by Edward B. Perkins, was seen at the Lyceum, Oct. 1. It is Peter Pan and The Bird man with generous cash of "The Follies." Schuyler Green and Val Crawford wrote the lyrics, while Silvio Bion composed the tuneful music. It is a decided novelty and should prove unusually popular.

"Have a Heart," Oct. 4, Flora Habela, Katherine Galloway, Helena Gunther, Lucille Saunders, Helen Kilgus, Irving Beale, Donald MacDonell, Joseph Lee, Foster, Roy Gordon, Herbert Burns and Sam Burton are in the company.

"Miss Springtime," with George MacFarlane, Elsie Alder, John E. Hamard, Charles Perkins, Nicholas Burnham, John E. Young, Frances Cameron, Wayne Nunn, Maurice Cass, Percy Woolley, Leslie Wilson, and the dancing team of Fanny Grant and Ted Wing, Oct. 8.

Stallie Fisher was the bright star in Clara Kummer's sketch "The Choir Rehearsal" at the Temple, Sept. 23, assisted by John Hogan, John F. Ryan, John Keefe, May Ellison and Al. Stuart.

The Avon began a ten-week dramatic season Sept. 25 with the production of "Come Back to Erin," with Walter Lawrence, the Irish comedian singer in the leading role. This will be followed by "The Trail of the Lonesome Pine," Thurston, the Magician, "Peg o' My Heart," and "Mutt and Jeff Divorced."

Julian Kitting in his film debut, "Countess Charming," the Beguet, week Sept. 25. Madame Galli-Curi at Convention Hall, Oct. 3, in concert, with Rudolph (sings) and others.

B. H. LARRINGHAM.

HOBOKEN-UNION HILL

HOBOKEN, N. J. (Special).—"The Only Girl," Victor Herbert's latest and most popular musical success, opened at the beautiful and newly decorated Strand Theater, Sept. 24. It is no exaggeration to say that the large audience was entranced, captivated and almost hypnotized by the melodious music and the beauty of beautiful and talented girls arrayed in charming costumes. The acting was delightful, making one laugh at himself and keep the attention fixed in a state of constant laughter. It is indeed a masterpiece of humor and melody. W. C. Vassar, manager, was unable to accommodate all who sought admission and hundreds were turned away at every performance regardless of the fact that an extra matinee was given. Week Oct. 1, Mabelle Estelle in "Turn Back the Hours."

The first presentation of the well-known drama "The Divorce Question" was presented at St. Joseph's Auditorium, West Hoboken, N. J., Sept. 25. This play is staged by the Passion Players of St. Joseph's Parish, who gave demonstration on previous occasions of the excellent quality of their histrionic talent. This is the talented company who for the past three years has been giving a most elaborate production of "The Passion Play."

The many friends and admirers of Charles J. Leach will be pleased to learn that he has enlisted in Company B, Fourth Regiment, Jersey City, N. J., and is now in the front lines at Camp McClellan, preparing and perfectly happy.

UNION HILL, N. J. (Special).—B. F. Keith's Hudson Theater: Ann McDonald, who recently closed as leading lady with "Pals First" and who is very popular in North Hudson as a result of her long connection with the former Hudson stock company as leading woman, opened Sept. 24 at the head of a little vaudeville company which presents "A Lock of Hair," written by Renold Wolf. Miss McDonald was heartily applauded when she appeared and gave an excellent account of herself. The sketch deals with a wife's foolish jealousy. It is very amusing and gives Miss McDonald an excellent chance to show her ability. She is ably supported by William O'Neill and Charles Silber. William Wood is again manager of this popular playhouse.

Bryon Randall, the popular assistant treasurer, has returned to his former duties after spending a two-months' vacation at Atlantic City and Jamaica, L. I.

C. A. BITTIGHOFF.

TOPEKA, KAN.

TOPEKA, KAN. (Special).—Grand, Roy Crawford, manager: The local readers of THE MIRROR will be glad to know that the wonderful Metro picture, "The Shacker," featuring Emily Stevens, was shown here Sept. 20-22. The motion pictures which have been exhibited at the Grand so far this season have been of the highest quality obtainable. Business has been very good.

Majestic, Roy Crawford, manager: R. J. Mack, assistant manager: The 1917 Vode Beve, which closed most successfully, began at the Majestic, Sept. 29, are offering "Get the Idea," which is something new and novel in the musical tabloid line. A new company producing musical tabloid has been engaged for two weeks, Oct. 1-15.

Auditorium: The Elks Concert Course of ten numbers opens the season. Paul Althouse, tenor, Oct. 13. Others to follow are "Little Women," Sept. 20; Oratorio artists, including Reid Miller, Nevada Van der Veer, Myrtle Thornburg, and Frederick Wheeler, Sept. 31; Merel and Bechtel Alcock joint recital, Nov. 12; Florence Macbeth, prima donna soprano, Sept. 10; Mische Levitski, pianist, Jan. 17; Oscar Benzie, Feb. 12, baritone; Arthur Middleton, basso, Sept. 26; and Alice Nelson, March 29. The Kirkamith Trio, Karl Kirkamith, cellist, Anita Taylor, soprano, and Madame Brainard, pianist, April 4, will close the course. The season tickets have just been placed on sale at \$5, \$4 and \$3 each. The Auditorium has a seating capacity of some five thousand and with the energetic hustling Elks back of this project, a big financial triumph is assured.

H. J. SKINNER.

CHICAGO

CHICAGO (Special Correspondence).—With the exception of "The Man Who Came Back," Chicago has nothing the current week except holdovers, as follows:
"Oh, Boy!" at the La Salle in its sixth week. Joseph Bentley, Ivy Sawyer, Laurence Wheat and Dorothy Maynard are the leading players.

"Upstairs and Down" continues to draw a full house at the Cort.

"The Thirteenth Chair," fourth week at the Garrick.

"Pals First" is in its seventh week at the Illinois; "Mister Antonio," Booth Tarkington's story, third week at Powers's; and "Parlor, Bedroom and Bath" completed its fifth week at the Olympic and moves over to the Colonial Oct. 1.

"Captain Kidd, Jr." played its third week at Cohan's Grand, where it was succeeded Oct. 1 by Leo Ditrachstein with Calderon's "The Judge of Zalamea."

"Canary Cottage" began an engagement at the Olympic Oct. 1.

English opera at a dollar top price began an engagement at the Strand Oct. 1, the Boston English Opera Company furnishing the talent.

"I Truators" was the opening bill. The Stuart Walker Company (stock) opened at the Playhouse on Michigan Avenue, Oct. 1.

"Miss Springtime" succeeds "Pals First" at the Illinois, Oct. 14.

"The Man Who Came Back" is the play at the Princess Theater, and not "The Man Who Stood Still," as it was printed in a Chicago newspaper. The man who stands still never comes back.

Oswald York, husband of Annie Russell, witnessed last Sunday night's performance of "The Thirteenth Chair" at the Garrick Theater. He made a special trip from Milwaukee for that purpose, as it was the first time he saw his wife playing the trance medium, a part radically different from anything she has ever essayed. Mr. York is a member of the "Polyanna" company, which finished a week's engagement in Milwaukee Saturday night.

Marjorie Wood, leading woman of "The Pawn," seen here last Spring, has been saddened by the death of the seventh member of her family in the world war. Another brother, the last living male bearing the family name, is now on his way to the front with an American regiment. Her other brothers and cousins were killed while fighting with Canadian troops.

REV. RUTS.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Potash and Perlmutter in Society" was the Metropolitan's offering week Sept. 16. This refreshing comedy was presented in splendid style by an excellent company, headed by Jules Jordan, who was Charley Lipson in the title role. Other parts were taken by Jennie Moscovitz as Rosie Potash; Pearl Sidelcar, Ruth; Maurice Barrett and Dore Rogers as Pashinsky and Habiner, and Belle Mitchell as Mrs. B. Gana.

Following this engagement came "Polyanna" for a brief week's stay at the Metropolitan, opening Sept. 23. Patricia Collins, who was the Polyanna in the company that paid us a former visit, is not with the present organization, but she is not missed, for the new Glad Girl as played by little Helen Hayes is a joy and delight. Miss Hayes is the winsome and petite Polyanna who will spread gladness en route to the Pacific Coast and one will remember her for some time to come. It is hoped that her managers, Klav and Erlanger and George C. Tyler, will see fit to send the little lady our way again in the near future. In this year's company, Fanchon Campbell and John Webster take the Edna Shannon-Herbert Kelley roles of the original company in able manner, while George Allison (well remembered here for his pleasing work in "Daddy Long-Legs" last Spring) is the sordid John Pendleton, for whom Polyanna quickly turns gloom into gladness. Lou Ripley, Fanny D. Hall and Helen Gurney are the Ladies Aiders; Agnes Gildes, Nancy, and A. W. Fleming, Biecker. The Jimmy Beans this year warrant special mention. Master Donald McLean, playing Jimmy at twelve and young Adrian Morgan, the dashing Jimmy, after five years have elapsed.

"The Virginian" filled out the balance of the week, Sept. 23. Richard Walton Tully's "The Flame" had a week's engagement at the Metropolitan, commencing Sunday evening, Sept. 20. "His Majesty, Bunker Bean," was the Modern Players' offering at the Shubert, week Sept. 23, and Albert McGovern, playing the Taylor Holmes role in captivating style, easily carried off the honors for the week. "Rolling Stones" followed. A former Minneapolis girl, Nan Halperin, tops a well-balanced Orpheum bill.

CAROLINE REES.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The Morocco Theater claims that "His Majesty Bunker Bean," in its second week, Sept. 24, is the biggest comedy success in twenty years. Minna Gombel, Maude George and Richard Dix are the leading members to contribute to the fun of this production. "Watch Your Step" is this week's popular pastime with Los Angeles folks at the Mason Opera House. Week Sept. 30, the first Klav and Erlanger play of the new western circuit. Bertha Mann in "Under Pressure," under the direction of Joseph Montrose.

Hsie Janis is turning away overflow audiences at the Orpheum Theater. Eva Taylor and Lawrence Gratton in Mr. Gratton's latest farce, "Rocking the Boat," are second in importance.

Constance Crawley, Arthur Maude and Lamar Johnstone in "The Actress and the Critic" had a successful week at the Orpheum. Their second appearance over the Circuit will be at Salt Lake the week of Oct. 7.

The Ice Skating Palace will have its grand opening for the season Sept. 25. Wilfred and Gracelotte were brought from New York to entertain in exhibition numbers.

"The Pantages" bill features Charlotte Joy in "The Garden of Rome." There are five other acts, followed by the second episode of the Vitaphone's "Fighting Trail" serial, which features William Duncan and Carol Holloway.

MABEL CONDON.

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial: "Stop, Look, Listen," Sept. 21 pleased to S. W. O.; Kiehl Bros. Minstrels, Oct. 8; "New Bird of Wisland," 15.

W. E. HOLLADAY.

REPORTS FROM MIRROR CORRESPONDENTS

BALTIMORE

BALTIMORE, MD. (Special).—Few musical plays of recent years have been received here with greater acclaim than "Miss Springtime," which inaugurated the season at the Academy. From a musical, scenic and costume standpoint, as well as the book and lyrics, this charming operetta stands in a class by itself. It was by far one of the most thoroughly satisfying and magnificently staged entertainments Baltimore has witnessed in many seasons. Klaw and Erlanger have earned the heartfelt thanks of local playgoers for sending the original company intact to this city. Hardly indeed do we have the opportunity to see such an all-around well-balanced production as this. The engagement opened to an enormous house, the box office being compelled to close down on standing room, and the subsequent performances were played to capacity houses, which were actually wildly enthusiastic in their appreciation. Once more it has been conclusively demonstrated that it pays and pays well, to play fair with the "road towns," as we are dubbed, and not send second and third rate companies labeled as "entire original cast and production."

Here this is read New York will, if we are correct in our judgment, have stamped "Saturday to Monday," the new William J. Harcourt comedy, "Winthrop Ames," produced here last week, as a success. It is one of the smartest and best things of its kind which has come our way in a long, long time. Winthrop Ames has given the play a remarkably artistic production, which proves him to be a master of detail, and he has provided a cast of such uniform excellence as is rarely found these days. Thomas H. Shea and "Common Clay" are as excellent a combination as can be found on the whole International Circuit of plays. If we are not mistaken Mr. Shea's personal work, and the individual work of the members of his company, will not be surpassed at the Auditorium this season. In any event, "Common Clay" is a valuable asset to the International attractions.

The Winter Garden Revues are particular favorites with our local playgoers, and are among the few legitimate musical entertainments which have established a clientele all their own, which increases in size each season. It was quite the usual thing, therefore, to find the Academy filled on Monday night, when the latest Revue from the famed Broadway institution, "The Show of Wonders," was revealed here for the first time. The enthusiastic manner in which it was received was ample evidence of this. Heading the cast is our old friend George Monroe, the imitable and irresistible comedian of avoirdupois, who incidentally has one of the best roles which has fallen to his lot. Monroe is a great favorite with Baltimoreans, and his antics never fail to arouse gales of laughter. Then there is Eugene and Willie Howard, two of the best comedians on our stage today, who divide with Monroe the honors of the production.

Leibler's scenic spectacle, "The Garden of Allah," is playing an engagement at Ford's during the present week, and although it is by no means a novelty for Baltimoreans, having been seen twice previously, there was a good audience on hand for the opening performance. Heading the company is Sarah Franz and William Jeffery, the former an old stock favorite in this city, who received a welcome that was most cordial. "Katinka," Oct. 8.

During the current week the Auditorium is housing a production of "Shore Acres." It has been many years since this old favorite was last played upon a local stage, and its revival at this time seems most auspicious, as a new generation of playgoers has arisen during the interval, to whom the name of James A. Hearn means little or nothing.

The musical season promises to be as interesting as it is varied. Announcements just made indicate a record-breaking symphony season in point of number of concerts to be given, in addition to numerous recitals. The Boston Orchestra will give its usual five concerts, the Philadelphia organization will increase its quota to five, the New York Symphony intends visiting us four times, the Russian Symphony, which is a newcomer, plays a single experimental concert, that may lead to others, providing enough interest is manifest. The Baltimore Symphony will give its usual eight concerts, opening the season Oct. 17. Several soloists of international rank will appear with the various organizations, including Melba, Kreisler, Hoffman, Gil-Curi, Bransiau, Grainger, Gabrieliwicz, Christie, and others to be announced.

The Boston Grand Opera Company and the San Carlo will both play engagements, and it is practically decided that the Chicago company will include Baltimore in its Eastern itinerary. Manager Harry Hensel of the Academy announces he has for his house Oct. 8, when his Fred, Nible appears in Sydney Rosefield's new comedy, "Under Pressure."

I. B. KENN.

PROVIDENCE

PROVIDENCE, R. I. (Special).—Modern Theater, Sept. 24-29, "Baby Mine," featuring Madge Kennedy; also Shirley Mason in "The Awakening of Ruth." A concert was given Sunday evening for the benefit of the tobacco fund for the boys in France, and \$170.20 was taken in. Palace, Royal, Casino, Bijou and Strand, good pictures to large attendance.

Keith's: Eddie Leonard and company appear after an absence of several years in a turn of titled "The Minstrel's Return," Sept. 24-29. Cecil Cunningham is the light opera prima donna. The balance of the bill is above average.

Fay's: James Graydon and a company of seven young women in a miniature musical comedy entitled "The Lingerie Shop." Laona Courtney, Georgia Poole, and Victor Harvey take the principal roles, Sept. 24-29. A number of good features are on the bill. Emery: Ann Pittwood in "Peg o' My Heart," Sept. 24-29, to pleased audiences.

Colonial: The Burlesque Review has several exceptional good numbers. Excellent attendance. Emery's Majestic: Edward Farrell and company, consisting of Emery Bradley, Myra O. Paulson, Marie Falls, appear in a hilarious sketch entitled "Suspicious of Hubby." Jim Burke and Ralph Harris in their new comedy, "Stories from Life." The Musical Christies complete the vaudeville portion of the bill. Attendance satisfactory.

ELMER C. SMITH.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "The Old Homestead," Sept. 18-20, to fair business. Pastages: "Bon Voyage," headlined bill, week 16; others, Brady and Mahoney, Josie and Dollie Miller, "Saint and Sinner," and "The Crossroads." Hippodrome: "A Rural Delivery," headlined half of bill, week 16; others, Hughie Sisters, Beif and Murray, Matilde and Carpe, Sam K. Otto, Second half, Tom Lindsay and His Lady Bugs, Three Melvin Brothers, Frick and Adair, Prince and Crest, "The Salesman and the Lady," and Wells and Rose.

At an estimated cost of \$7,000, the Casino motion picture theater is installing a photoplayer, an innovation in moving picture musical accompaniment, according to C. E. Stillwell, owner of four motion picture houses at Spokane. The instrument applies the player-piano idea to the pipe organ and is a complete pipe organ and piano in itself, using the rolls that are familiar to owners of player-pianos. Manager Stillwell announces the instrument will be played for the first time this week, Oct. 1.

HEN H. RICH.

CALGARY

CALGARY, ALTA. (Special).—Grand, Sept. 17-19: Orpheum Vaudeville—Gus Edwards's Handbox Revue headlined; a good set featuring George Price, Cuddles Edwards and Vincent O'Donnell, the latter has a beautiful and well-trained voice; Al. Herman, blackface comedian, was the big hit of the bill; the Jordan Girls did clever tight wire work; other acts, all of which pleased, were Sautley and Norton, Frank Hartley, William Ebbs and a sketch, "Prosperity," "The Whip," motion picture, played return engagement, Sept. 20-22, to good business.

Pastages, Sept. 17-22, had a well-balanced bill consisting of The Youngers, Knight and Carlyle, Six California Piano Girls, Willard, Claudia Coleman and "Dream of the Orient." Business good.

Cooper Brothers' two-car show closed its Canadian season Sept. 15. It has done absolutely the largest business ever known with a two-car show, receipts running up to \$1,500 per day. This is the last big year for tent shows in Western Canada.

GEORGE F. FORRESTER.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—The Princess management is offering some excellent vaudeville numbers and is drawing splendid business. Pike O'Hara is booked for Oct. 5, 6 in "The Man from Wicklow." This is his sixth annual visit. He is a great favorite in this community. Manager Lego of the Majestic announces that besides Paramount pictures, Aircraft pictures will also be shown, George Reban in "The Cook of Canyon Camp," at the Majestic, Sept. 24, 25.

Ruth Stonehouse in "The Edge of the Law," and Fatty Arbuckle in "Rough House," held the boards at the Strand, 20, 21, to capacity business. Dorothy Dalton in "The Haunted House," 22, 23. Bryant Washburn in "Skinner's Dress Suit," 24, to good business. "The Garden of Allah" at the Strand, 25-27.

LILLIAN M. RANKIN.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "Miss Springtime," Sept. 24, 25, and matinee, to utmost capacity at each performance. Hattie Burke and Frank McIntyre scored the greatest kind of hits, the costumes, scenery and lighting effects being the finest ever seen here, the performance giving the very best of satisfaction, and a return engagement would be appreciated by equally large audiences, as hundreds were turned away at each performance. Albert Brown, who is a great favorite here, was seen in "The Love of a King," 27-29.

Dominion, 24-26: Princess Mapella and company scored hit; others who also pleased were Leonard and Willard, Orben and Dixie, New York Comedy Four, and Turner and Grace, to the usual capacity business.

J. H. DUBA.

DECATUR

DECATUR, ILL. (Special).—Lincoln Square Theater (Nate Erber, Mgr.): Commencing Sept. 23, Manager Erber had three vaudeville acts in addition to pictures. He announces that he expects to play a road show once in a while when he can book something good.

The Cairn's Bros. "Call of the Woods" company will close their season at Morrisonville, Ill., Oct. 13.

The Barnum and Bailey Circus played here Sept. 13, and had about 19,000 people at their two performances.

The Great Patterson Shows are playing Decatur, Ill., week of 24, under the auspices of the Sangamon Tribe of Red Men. They have a fine output and prospects for business are good.

PERCY S. EWING.

HAMILTON, CAN.

HAMILTON, CAN. (Special).—Grand, A. Stronger, manager: Albert Burns in "The Love of a King" was popular, week Sept. 5. "A Daughter of the Gods," Sept. 25-27. "Miss Springtime," with notable cast, Sept. 28-30. The Temple, James Wall, manager: Best bill of the season, Will Oakland and company, Hill and Ackerman, Joyce West and others. Savoy, George Stroud, manager: "Grown Up Babies," and "The Aviators."

Unique, week Sept. 24, Evelyn Nesbit and Russell Thaw in "Redemption."

Imperial, Clara Kimball Young in "The Common Law."

The Leewards Theatrical company are building a large theater here, which will cost \$25,000; it will seat over two thousand people and will be one of the finest and best equipped theaters in Ontario. It will be ready for opening next Christmas.

MINNIE JEAN NESBIT.

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JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—The Bijou Theater opened Saturday, Sept. 22, a new theater in every way except location. The lobby as well as the interior of the house has been entirely remodeled. The seating capacity has been greatly increased by the addition of a large and handsome balcony and a ladies' retiring room also added. New heating and lighting systems have been installed; also new decorations, lights, screens, machines and an American photoplayer organ. The whole theater, in fact, is new and one of the best appointed motion picture houses in western New York. The admission price remains the same except for balcony seats, which are 20 cents. The theater, under the management of Mr. Van Crotts, has long had a splendid reputation for clean, high-class programs, and the added attractiveness of the house itself should greatly increase its popularity.

A. L. LANFORD.

SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Metropolitan was "So Long, Letty," Sept. 16-22, presented by an excellent company before houses ranging from large to capacity. Charlotte Greenwood in the title part was given a very cordial reception, and her portrayal was very original. Orpheum: Princess Luana's Hawaiian and vaudeville. Pastages: The Winter Garden troupe and vaudeville. Palace Hip: Bianca Alfred's Symphony Girls and vaudeville. Motion pictures at the Coliseum, Chumner, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERBY.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Sept. 25. William O'Neil, manager: James Donovan and Marie Lee in "The King of Ireland" were very satisfactory. "Makers of History" was interesting. Auditorium, Sept. 27. George Freeman, superintendent: "The Crisis" pleased the moving picture patrons and did good business for a full week. New Park, Sept. 29. Harold L. Corbett, manager: "Fair and Warmer" drew good houses and was much enjoyed.

J. J. MAHONEY.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (Special).—Home Theater: The Grand Bros. Stock company in "His Best Friend," "North Carolina Folks" and "My Uncle from Japan," week Sept. 22. S. R. O. houses at all performances. The same company in "The Man Who Dared" and "Hats Off to Julia," week 29. De Luxe Theater (motion pictures): Mary Pickford in "A Romance of the Redwoods," 24-26. Royce (motion pictures): Bryant Washburn in "The Breaker," 27-29.

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JERSEY CITY

James C. (Special).—An exceptionally fine
bill was on at Keith's, Sept. 24-26, to big
patronage. Edward V. Remond and company
had a strong playlet in "The Property of
Mr. C." and it was well acted. The Hennes
were pleasing in "He, She and a Piano." Wood
and Lawson gave what they called "A Pot-
pourri of Vanderbilts." Full of snap; Brenda and
the Burke were funny in a skit, and the five
Kilgours did a rapid fire acrobatic act amidst
gorgeous scenery and costumes. "The Edge of
the Law" was the feature photoplay, starring
Ruth Stonehouse. Fox and Ward. Three Mori-
arity Sisters, Jessie Clifford and her art impres-
sionists, and Herbert Rawlinson and company.
27-29.

Headed by Holly Ward, one of the best Ho-
brow comedians ever seen in this city, the Ro-
land Girls Burlesque Company crowded the Ma-
jestic, 24-26, and gave genuine satisfaction to
the patrons.
Virginia Howell, formerly of the Hudson The-
atre Stock, Union Hill, left here Sept. 20 as a
member of the "Ben Hur" company.
The Majestic celebrated its tenth anniversary.
Sept. 24-26. Palladium Amusement Park is still
drawing fairly good crowds.

WALTER C. SMITH.

STEIN'S MAKE-UP NEW YORK

SAN DIEGO

SAN DIEGO, CAL. (Special).—Headed the bill
at the Savoy, week 24, was "The Mimic
World," which gave the best of satisfaction.
Other acts which pleased on the bill were Will
Abrams and Agnes Johns, Smith and McGuire,
Joe Roberts, The Lamplins, the British Wat-
Falls, and the eighth episode of "The Fatal
Ring," featuring Pearl White.
The Eight Black Dots were the feature act
at the Hippodrome for the first half, week 24;
Miss Marion and company, Laypo and Beau-
nail, Jerry and Gretchen O'Meara, Irving B.
Gonsler, Musical Wajah, and the L-Ko Sim
comedy.
The American Musical Comedy Company at the
Little Theatre opened the fourth week of their
engagement with "What Do You Say?" 24.
The production was well staged, and pleased the
many patrons of the house. Prominent in the
cast were Pearl Jardiniere, Ruth Sinclair, Ju-
dith Barnett, Bell Howard, Jules Mendel, Ed-
die Hayward, and a chorus of attractive girls.
Ned Nestor, in "Sweethearts," which
was immensely popular, Tabloid comic opera, was
the policy of the Nestor company at this
handsome playhouse, and if the opening bill is
a fair sample of those to follow, it is certain
that this class of amusement going to be very
popular with the patrons of the Pickwick. Fea-
ture films are also run in connection with the
stock company. "Stolen Paradise" was the
film run for the opening bill.
Jack Merrill, who deserted the stage to enlist
in the United States Cavalry, and is now
titled at the Army camp here, appeared in the
Savoy, 21, being introduced by Bob Albright.
Private Merrill gave a very pleasing short act,
which won a great deal of applause.
MARIE DE BRAU CHAPMAN.

SCRANTON

SCRANTON, PA. (Special).—Academy: "Jack
and the Beanstalk," Sept. 20-22, delighted ex-
cellent houses. "The 13th Chair," 24-26, a
strong company, to very good business. All the
parts were admirably sustained, especially Ho-
pkins La Grange by Blanche Hall, Tim Doucous
salle La Grange by Helen O'Neill by Marie
by Joseph E. Garry by Madge Corcoran, A
Godd and Mrs. Crosby by Madge Corcoran, A
Yiddish company, with Sam Adler in "A
Mother's Heart." A good company and busi-
ness. "Good Gracious, Annabelle," 27, a large
advance sale. "The Fascinating Widow," 28.
Full: Two good bills week of Oct. 1; that
Manager Frank Beckwith is pleasing the patrons
of this popular playhouse is attested by the
capacity houses.
Strand: This is anniversary week at this the-
atre, and as a special attraction, D. J. Granville
Smith, concert organist, presided at the big
\$10,000 organ, assisted by an augmented or-
chestra. The music was of a high order and
was greatly enjoyed by the patrons.
Majestic: Billy Watson's Oriental Burlesquers,
headed by Leo Stevens, played good business.
"The Doll Shop," "At Fort Hoakum" and
"At the Fair" were the offerings.
C. B. DERRMAN.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (Special).—The opening at-
traction at the Grand Theatre, under the new
management of Joseph McCarty and Joseph
Humphrey, was "Honeybees and Henry," Sept. 26.
Messrs. McCarty and Humphrey are owners of
the Empire, a moving picture house. Only the
best of legitimate, vaudeville and greater pic-
tures will be booked at the Grand.
ORRIS D. RICHMOND.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach
us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Froh-
man, Inc.): Paterson, N. J.,
New Brunswick 4, Atlantic
City 6-6.
AFTER OFFICE HOURS (Arthur
O. Alston): Cleveland 1-3.
DETROIT 1-18.
ALLISON, George (Klaw and Er-
langer and George C. Tyler):
N.Y.C. Aug. 17—Indef.
BIRD OF PARADISE (Oliver Mo-
rosco): Pittsburgh 1-6.
BRANDED (Oliver D. Bailey,
Inc.): N.Y.C. Sept. 24—Indef.
BUSINESS BEFORE PLEASURE (A.
H. Woods): N.Y.C. Aug. 18—
Indef.
BUSH, Billie (Arthur Hop-
kins and F. Kleefeld): Phila.
25-Oct. 6.
CAPTAIN RUSSELL, U. S. A.:
N.Y.C. 1-6.
CHASTITY (Chester A. H.
Woods): Bklyn. 1-6.
CLARK, Harry Corson, and
Margaret Dale Owen, Empire
Theatre, Calcutta, Ind.—In-
def.
COMES OUT OF THE KITCHEN
(Henry Miller): Boston 1—
Indef.
COMMON CLAY: Trenton, N. J.,
1-3, Paterson 4-6.
COUNTRY COUSIN (Klaw and
Erlander and Geo. C. Tyler):
N.Y.C. Sept. 1—Indef.
DAUGHTER OF THE SUN (How-
land and Howard): St. Louis
30-Oct. 6.
DAYBREAK (Selwyn and Co.):
N.Y.C. Aug. 14—Indef.
DE LUXE (Arthur H. Har-
man): N.Y.C. Sept. 4—
Indef.
EVERYBODY (Henry W.
Savage): Claremont, N. H., 3.
Rutland, Vt., 5, Burlington 6,
Montreal, Can. 5-15.
EXPERIENCE (Wm. Elliott and
Constock and Gest): N.Y.C.
17-Oct. 6.
EYES OF THE WORLD: Chgo.
Sept. 7—Indef.
EYES OF YOUTH (Messrs. Shu-
bert and A. H. Woods): N.Y.C.
Aug. 22—Indef.
FAMILY EXILE (Edward L.
George): N.Y.C. Sept. 19—
Indef.
FLAME (The Richard Walton
Tully): Minneapolis 30-Oct.
6, St. Paul 7-13, Lincoln,
Neb. 18-17.
GARDEN OF ALHAMBRA: Balto. 1-4.
GIRL WITHOUT A CHANCE (Re-
spected Sherrill): Milwaukee 1-4.
GOING STRAIGHT: Kansas City
1-6.
GOLD FOR NOTHING (Hugues
Robert Sherman): Pittsburgh
1-6.
GOOD GRACIOUS ANNABELLE (Ar-
thur Hopkins): Bklyn. 1-6.
HERN COMES THE BRIDE (Klaw
and Erlander): N.Y.C. Sept.
25—Indef.
HERN URBAN CHILD: St. Joseph,
Mo. 1-6.
HILLIARD, Robert (A. H.
Woods): N.Y.C. Sept. 17—In-
def.
HIS BRIDAL NIGHT (Perry J.
Kelly): Jacksonville, Fla. 3.
Racine 4, Kenosha 5, Fond du
Lac 6, Manitowish 7, Apple-
ton 8, Green Bay 9, Racine-
ville, Mich. 10, Ishpeming 11,
Calumet 12, Hancock 13,
Ironwood 14, Superior, Wis.
15, Duluth, Minn. 17-19.
KNIFE, The (Messrs. Shubert):
Boston 1—Indef.
KNIFE, The (Messrs. Shubert):
Pittsburgh Sept. 24—Indef.
KATOMA OF THE GOLDEN GODS
(Gaskell and Mac Vitty,
Inc.): Watertown, N. D. 6,
Brookings 6, Marshall, Minn.
2, Laverne 6, Soo Falls, N. D.,
10, Parker 11, Yankton 12,
Chickasaw 13, Soo City 14.
LITTLE GIRL IN A BIG CITY
(Arthur O. Alston): Chgo. 1-8.
LITTLE GIRL THAT GOD FORGOT:
Lansville 1-6.
LITTLE MISS INNOCENT: Nash-
ville 1-3.
LOMBARD, Ltd. (Oliver Mo-
rosco): N.Y.C. Sept. 24—In-
def.
MAN WHO CAME BACK (Wil-
lam A. Brady): Chgo. Sept.
25—Indef.
MAN WHO CAME BACK (Wil-
lam A. Brady): N.Y.C. Sept.
2, 10-16—Indef.
MANTELL, Robert B. (Wm. A.
Brady): Manchester, N. H.,
4-6, Bangor, Me. 8-10, Lewis-
ton 11-13, Portland 15-20.
MARY'S ANKLE (Al H. Woods):
N.Y.C. Aug. 6—Indef.
MILLS, Henry: Buffalo 4-6.
MILLIONAIRE and the Shop
Girl: Columbia 1-6.
MOTHER CAREY'S CHICKENS
(John Cort): N.Y.C. Sept. 25
—Indef.
NOTHING BUT THE TRUTH (Co.
1, Anderson and Weber):
Milwaukee 30-Oct. 6.
NOTHING BUT THE TRUTH (Co.
2, Anderson and Weber): Balt.
Lake City 2-4, Winnetka,
Ill., 5-6, 7-10, Frisco 7-10.
NOTHING BUT THE TRUTH
(Southern, Anderson and
Weber): Atlanta, Ga. Oct. 1-
3, Chattanooga, Tenn. 4, Nash-

ville 5, 6, Birmingham, Ala.
10, Columbus, Ga. 9, Mason
10, Montgomery, Ala. 11, Pen-
sacola, Fla. 12, Mobile, Ala.
13, New Orleans, La. 14-20.
NOTHING BUT THE TRUTH (East-
ern, Anderson and Weber):
Milwaukee, N. Y., 3, Bayre, 12,
3, Tawanda 3, Geneva, N. Y.,
8, Batavia 8, Hornell 9, Sala-
manca 10, Bradford 11, James-
town 12, Olean 13.
OH, DOCTOR! Indianapolis 1-6.
O'HORMAN and His Irish Play-
ers: Pittsburgh 1-6.
O'HARA, Pinks (Augustus Pi-
tton): Omaha 30-Oct. 3, Por-
tland, Ia. 3, Ft. Dodge 5, 6,
Mason City 8, Alton 9, Minn.
9, Cresco 10, Decorah 11,
11, La Crosse, Wis. 12-13,
Hibbing, Minn. 15, Virginia
16, Duluth 17.
OLD LADY 31 (Lee Kugel):
Boston Sept. 3—Indef.
OTHER MAN'S WIFE (Gaskell
and MacVitty, Inc.): Iowa
Falls, Ia. 3, Britt 4, Vine
Hart, Minn. 5, Winnebago 6,
Fairmont 7, Forest City 9,
ONE GIRL'S EXPERIENCE (O. S.
Primrose): Fremont, O., 3.
Buckeye 4, Tiffin 5, Sandusky
6, East Liverpool 8, Ashla-
bula 9, Greenville, Pa. 10,
Sharon 11, New Castle 12,
Loudstown 13, Sistersville, W.
Va. 15, Parkersburg 16, Fair-
mount 17.
ONE GIRL'S EXPERIENCE: Galena,
Ill. 8, Havana 4, La Salle 5,
Harvard 6, Milwaukee, Wis.
7-13, Waukegan 14, Oakbrook
15, Appleton 16, Green Bay
17.
OUR BETTERS (John D. Wil-
lams): Chgo. Sept. 20—Indef.
OVER THE PHONE (George
Bradhurst): N.Y.C. Sept. 12
—Indef.
PALM FIRST (J. Paul Simmer-
man): Chgo. Aug. 12—Indef.
PARLOR, Bedroom and Bath
(A. H. Woods): Chgo. Aug.
26—Indef.
PALS OF MY HEART: Worcester,
Mass. 1-6.
PETER (Robertson (Lee Shu-
bert): N.Y.C. Sept. 3—Indef.
POLLY WITH A FAST (David
Belasco): N.Y.C. Sept. 6—
Indef.
POST, Guy Bates (Richard
Walton Tully): N.Y.C. Sept.
3—Indef.
ROYAL DIVORCE: Phila. 1-4.
SATURDAY TO MONDAY (Win-
throp Ames): N.Y.C. 1—In-
def.
SEVEN DAYS' LEAVE (Daniel
C. Frohman): Boston 1—Indef.
SEVENTEEN (Stuart Warner):
Boston 1—Indef.
SHORE ACROSS BALTO. 1-4.
SKINNER, Otis (Chas. Froh-
man, Inc.): Chgo. 1—Indef.
TAILOR-MADE MAN (Cohan
and Harris): N.Y.C. Aug. 27
—Indef.
TAYLOR, Laurette (Geo. C.
Tyler): N.Y.C. Sept. 24—In-
def.
TIGER ROSE (David Belasco):
N.Y.C. 1—Indef.
12TH CHAIR (William Harris):
Chgo. Sept. 2—Indef.
12TH CHAIR (William Harris):
Phila. Sept. 3—Indef.
TRAIL OF THE LONESOME PINE:
Rockester, N. Y. 1-4.
TWIN BROS. 12 Hours: Hobo-
ken, N. J. 1-3.
TURN TO THE RIGHT (Winchell
Smith and John Golden):
Boston 1—Indef.
TWIN BROS. (Special, A. S.
Stearns): Columbia, O. 4-6.
Cincinnati 8-15.
UNDER PRESSURE (Klaw and
Erlander): Frisco Sept. 10—
Indef.
UPSTAIRS AND DOWN (Oliver
Morosco): Chgo. Aug. 19—In-
def.
VERY IDEAS (Anderson and We-
ber): N.Y.C. Aug. 9—Indef.
WANDERER, The (Elliott,
Comstock and Gest): Phila.
Sept. 30—Indef.
WHICH ONE SHALL I MARRY?
(Howland and Howard): Peo-
ria, Ill. 30-Oct. 3, Omaha,
Neb. 4-10, Lincoln 11, St.
Joseph, Mo. 12-13.
WHITE FEATHER: Phila. 1-6.
WILLOW TREE (Cohan and
Harris): Phila. 24—Indef.

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CANTON, O.: Grand Opera
House.
CHICAGO: Crown.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
HARTFORD, Conn.: Academy.
JAMESTOWN, N. Y.: Samuel's.
JERSEY CITY, N. J.: Aca-
demy.

LAFAYETTE, Ind.: Family.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morocco.
LOWELL, Mass.: Opera House.
MINNEAPOLIS: Shubert.
NEW HAVEN, Conn.: Hyper-
bion.
NEW ORLEANS, La.: Telane.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Hippodrome.
OAKLAND, Cal.: Playhouse.
OMAHA: Brantley.
PATERSON, N. J.: Empire.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN DIEGO, Cal.: Strand.
SAN FRANCISCO: Alcazar.
SEATTLE: Wilkes.
SIOUX CITY, Grand.
SOMERVILLE, Mass.: Somer-
ville.
ST. JOSEPH, Mo.: Tooth.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
VANCOUVER, B. C.: Empress.
WACO, Tex.: Deane Dainty
Players.
WHITE PLAINS, N. Y.: Pal-
ace.
WILKES-BARRE, Pa.: Nashit.
WILLIAMSPORT, Pa.: Valia-
mont.
WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

ABORN Opera Co. (Milton and
Sergeant Aborn): Pittsburgh
Sept. 24—Indef.
BEAUTY SHOW (H. H. Moss):
Marietta, Ga. 3, Chilliok 4,
Dayton 5, 6, Columbus 8-10,
Lexington, Ky. 11-13, Louis-
ville 14-17.
BRINGING UP FATHER: Wash-
ington 1-6.
CHERRY (Chas. Dilling-
ham): N.Y.C. Aug. 25—In-
def.
COHAN Revue of 1916 (Cohan
and Harris): Frisco Sept. 3
—Indef.
COMES BACK TO BRIN: Buffalo
1-4.
FLORA BELLA (John Cort): To-
ronto 1-6.
GOOD NIGHT, PAUL (Ralph
Hera): N.Y.C. Sept. 5—In-
def.
HAVE A HEART (Eastern, Hen-
ry W. Savage): Buffalo 1-3.
HICK SCHLICK BOY (Messrs. Shu-
bert): Bklyn. 1-6.
HIS LITTLE WIFE (Anderson
and Weber): Boston Aug. 14
—Indef.
HITCHCOCK, Raymond: N.Y.C.
C. June 7—Indef.
KATINKA (Arthur Hammer-
stein): Washington 1-4.
LEAVE IT TO JANE (Wm. Shu-
bert, Comstock and Gest): N.
Y.C. Aug. 28—Indef.
LOVE OF MICE (Elizabeth Mar-
bury and Lee Shubert): Ma-
rietta 1-4.
MAYTIME (Messrs. Shubert):
N.Y.C. Aug. 18—Indef.
MISS SPRINGTIME (Klaw and Er-
lander): Washington 1-4.
MISS SPRINGTIME (Klaw and Er-
lander): Rochester, N. Y. 9-
10, Buffalo 11-13.
MUTT and JEFF: Providence, R.
I. 1-6.
ODDS and ENDS of 1917 (Nor-
wood and Shannon): Buffalo
1—Indef.
OH, BOY! (F. Ray Comstock):
Chgo. Aug. 21—Indef.
OH, BOY! (F. Ray Comstock):
N.Y.C. Sept. 20—Indef.
OH, BOY! (F. Ray Comstock):
Boston Aug. 1—Indef.
PASSING SHOW of 1917
(Messrs. Shubert): N.Y.C.
April 26-Oct. 13.
RAMBLER (Chas. Froh-
man, Inc.): N.Y.C. Sept. 10
—Indef.
RIVERA Girl (Klaw and Er-
lander): N.Y.C. Sept. 25—
Indef.
RED CLOCK: Rochester, N. Y.
4-6.
SHOW OF WONDER (Messrs.
Shubert): Balto. 1-6.
STONE, Fred. (Chas. Dilling-
ham): Phila. 25-Oct. 5, N.Y.C.
6-10.
STOP! Look! Listen! (Perry J.
Kelly): Chgo. 30-Oct. 6,
Richmond 8, Lima 12, Ft.
Wayne 13.
ZIEFFELD Follies of 1917
(Florenz Zieffeld, Jr.): Bos-
ton Sept. 17—Indef.

MINSTRELS

DUMONT'S: Phila. 1—Indef.
FIELD, Al G.: Augusta, Ga.
3, Atlanta 4-6, Nashville,
Tenn. 8, Huntsville, Ala.
10, Birmingham 11-13.
O'BRIEN, Neil (Oscar F.
Hodge): Columbia, O. 3, 5,
Lima 4, Richmond, Ind. 5,
Indianapolis 6.

MISCELLANEOUS

THURSTON the Maricopa (B.
B. Flaherty): Ultra, N. Y. Oct.
1-3, Syracuse 4-6, Rochester
8-13, Buffalo 15-20.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—Al. G. Fields'
Minstrels sold standing room for three perform-
ances Sept. 12-15. "Believe Me Xanthippe,"
Sept. 22, was satisfactorily presented. Business
good. Mr. Bühler is not the star he is adver-
tised to be and is really miscast in the lead.

Miss Knight is very acceptable in the female
lead. "Stop, Look, Listen," Sept. 27. The
Bijou, under Doc Trent continues to prosper.
"The Mystic Bird," with Master Paul, was the
headline, Sept. 20-22, and created much talk.
Holmes and Buchanan in "The Girl of 1900"
was another particularly pleasing act.
CHARLES S. KENNEDY.

REPORTS FROM MIRROR CORRESPONDENTS

GRACE GEORGE'S NEW PLAY

Large Audience at Colonial Theater Likes "Eve's Daughter"

UTICA, N. Y. (Special).—Utica again had an opportunity Sept. 21 of enjoying a brand-new play in the process of priming for a New York production when Grace George appeared at the Colonial in "Eve's Daughter." Upon repeated occasions a large audience expressed its personal admiration for the star, as well as its liking for the show, and at the end of each of the three acts the curtain was dropped and raised several times. Perhaps the audience might have been just twice as large if it had been known in advance that two nation-wide stars were to be present. The second one was Alice Brady of photoplay fame and daughter of Miss George's husband, William A. Brady, who ran up from New York to witness the new play and who occupied second tier box on the right-hand side of the auditorium. The authoress, Alicia Ramsey, as well as John Cromwell, who staged the production, were also in the audience.

The first act opens with Martin Simpson-Bates, religious extremist and domestic martinet, berating members of his family at the dinner table for petty faults and the fact that Irene, his daughter, is late for the meal. The sound of heavy rain and wind is heard. The girl, kind, red-blooded, perhaps too broad-minded, and rebellious as a result of her father's overbearing manner, arrives later. A scene between the two follows and she deduces the parent. It is life she wants—parties and dresses and someone to love her. The climax of this act has a surprise based on coincidence. The father, suddenly stricken, is dying in another room. Yet Irene's hatred of the past finds her unmoved, and as she calls to her come from the death chamber she eagerly examines her father's will, taken from the safe, to learn that, of his large fortune, he had left her and her two sisters but three thousand dollars each. At least she shall see life for a time. She arises and as she gazes at her father's picture denouncing him for his harshness, the hanging picture drops crashing to the floor and an instant later she is told that her father is dead.

The second act finds her in an apartment of her own, enjoying life as she fancied it, when she learns that her money has been spent and overdrawn. It is here that, in a moment of fancied grievance, she spurns the love of John Norton, a young attorney, but succumbs to the wiles of the unscrupulous. Hon. Courtenay Urquhart, who after she has tasted a bit too much wine, induces her to go with him to Paris. Norton learning this, after they depart, hastens to overtake her at the dock where a storm delayed the steamer from England.

The last act finds Irene and Urquhart at a hotel near the dock, where the libertine makes violent love to the girl who wavers between right and wrong. Norton overtakes them and by means of a ruse gets Urquhart out of the hotel by telling him over the telephone that his brother is dead. Just before this the girl sees a wall motto reminding her that God sees all. Torn by emotion she suddenly turns against her seducer, realizing that the religious spirit of her father had at last come to her. The curtain falls as the girl flings herself kneeling beside a bed over which the motto hung. Norton and her maid are there to care for her.

A capable company, without exception, supported Miss George, notable among the new members being Mrs. Stuart Robson, whose annual increasing avoidupois at least was not a barrier, but aid in portraying Martha, the cook. Howard Kyle, Rockcliffe Fellows and Lonell Atwill and Beatrice Prentice did especially well.

FRANK M. DUGAN.

SAN FRANCISCO

SAN FRANCISCO (Special).—Elsie Janis, who is now playing the Orpheum, Sept. 17, sang to the sick soldiers at Presidio Hospital, Sept. 18. She was requested to cheer the sick soldiers by the chaplain at the fort.

The Players Club, in its Little Theater, began its season Sept. 24 and presented four one-act plays under the direction of Reginald Travers. The plays were, "The Fallen Star," "Le Perrot Leger," "The Fawn," and "Big Kate." The Cort presented "The Knife," Sept. 24.

"Polyanna" will be seen here, coming on a special tour. Henrietta Crossman will be seen in "Erastus the Sinner."

The Columbia has "Under Pressure" for its second and last week. It has done a big business. Bertha Mann is the star.

The Alhambra is running to capacity with O'Han's "Revue of 1916," starring Richard Carl.

The Savoy opened again Sept. 18, with an opera season, the company being "The De Vally French Opera company," in aid of "Allies' War Relief."

The Wilgram has vaudeville and pictures, the picture this week being "The Candy Girl." The Strand offers "The Garden of Allah" in film, Helen Ware being the star.

The Casino, Hippodrome and Pantages, all running vaudeville and pictures, are playing to capacity. The Alhambra, turned from pictures to vaudeville and pictures and the St. Francis picture house, which was closed for a while, is opened again, showing the Paramount star Vivian Martin in "A Kiss for Ruse."

A. T. HANNEY.

ST. JOSEPH

ST. JOSEPH, Mo. (Special).—Lyceum Theater: "In Old Kentucky," Sept. 18-19, by a good company and with a lively Pecosiny band, pleased good business. "A Daughter of the Sun," Sept. 21-22, was an attraction of unusual merit. Freda Travers was the star, daughter of the sun, and Virginia Stewart as Virgie Lee, and James W. Bliss as Col. Richmond Clay, deserve praise for their good work. Business fair. "America First" and "The Blue Goose Inn," Sept. 23-24. "The Lady Buccaneers," Sept. 25-27.

JOHN A. DUNCAN, JR.

SELMA, ALA.

SELMA, ALA. (Special).—Academy of Music: "The Million Dollar Doll," musical comedy, Sept. 27-Oct. 17. Moving pictures at the Academy and the Walton to R. R. O.

B. J. SCHUSTER.

LOS ANGELES

LOS ANGELES, CAL. (Special).—Constance Crawley and Arthur Maude, with Lamar Johnstone as the third member of an important trio, earned the praise of a discriminating vaudeville attendance at the first performance of the playlet, "The Actress and the Critic," at the Orpheum, week Sept. 17. This sketch will go over the Orpheum time, the Los Angeles booking being its first. All three, Miss Crawley, Maude and Johnstone, have devoted their time to pictures for the past several years. Thus their stage appearance is merely by way of a return to their chosen profession. The sketch is an interesting one, put on in an interesting way, and there is no reason why it should not go big over the entire Orpheum Circuit.

"His Majesty Bunker Bean," hello to Los Angeles, Sunday, Sept. 16, and the answer was one so full of approval that it will probably mean "Stay a while with us, Bunker Bean." Maude George is a new addition to the Morocco Stock company and she makes her Los Angeles debut with "His Majesty Bunker Bean." Maude George has the leading feminine role and Richard Dix is cast for the title role. James Corrigan and Lillian Elliot have splendid comedy parts and the whole production is one which reflects credit upon stage director Fred Butler and the entire cast.

"The Knife" is playing its melodramatic engagement at the Mason Opera House. "Watch Your Step" follows, and Los Angeles has long looked forward to seeing this Irving Berlin success. Thus has the season opened for Manager William Wyatt and the Mason promises a bright house for an entire season.

William Duncan and Carol Holloway, director and lead and the leading woman of the Vitagraph serial, "The Fighting Trail," made a personal appearance at Pantages Theater on Sept. 17, which date marked the first showing in Los Angeles of the serial's first episode. Mr. Duncan gave an interesting talk filled with many amusing incidents, and Miss Holloway sang.

John Steven McGroarty has temporarily retired his new play "Jan." Plans for its re-appearance shortly are completed and "Jan" is to a Winter offering in Los Angeles.

Joseph Montrose, representing the Klaw and Erlanger people, to date has confined the showing of "Here Comes the Bride" to San Diego and San Francisco.

MABEL CONDON.

CENTRAL PENNSYLVANIA

At Lock Haven the Martin Theater, having a new equipment of lanterns and screens, is doing a very nice business with the Triangle, Paramount, and Vitaphone films under the management of Kremer and Candor.

The Garden Theater, same place, opened the Fall show season with Wizard of Wiseland Sept. 19, to a very good house. Mr. Fredericks, the manager, is running the 101. Mutual, Selig and Universal programs of night, between show bookings. The silk, paper and painting mills are running to capacity and things are booming there.

At State College, Linn Blackford, the manager of both the Pa. line and Nittany theaters, has opened to full showing season with the Paramount, Triangle, Aircraft, Metro, for the Nittany, and occasional feature shows for the Pantages. The student registration fell off a little in the upper classes on account of the heavy war enlistments, but the Freshman class is a little larger than ever before.

At Bellefonte, Garman's Opera House, William Garman, manager, opened the season Sept. 21, with "Wizard of Wiseland," to a large, well-pleased house.

At Phillipsburg, Pa., Sept. 19, the New Rowland Theater was given its formal opening by presenting "The Garden of Allah," which arrived on a special train, to one of the most select audiences. Congressman Charles Rowland, the owner and builder, was present, and together with Julian Millard, the architect, and W. A. Hoyt, the constructing engineer, held a reception in the lobby. Judges Bell of Clearfield, Quigley of Center, and Whitehead of Lycoming were present, together with a large number of prominent railroad, coal and professional men and politicians from all parts of Central Pennsylvania. The building is a beautiful near fireproof red tapestry brick building with polished granite trimmings and will seat 1140; the stage is large and commodious. The building was erected at a cost of over one hundred thousand dollars, and is certainly a credit to Central Pennsylvania as well as to the theatrical profession in the recognition which it accords it.

Geo T. Bush.

THREE UPSTATE TOWNS

NEWARK, N. Y. (Special).—Grace George and her company appear in her new play "Eve's Daughter," Sept. 17, produced first in Utica, N. Y.

The Newburgh-Poughkeepsie and Kingston stock patrons and friends of Winfred St. Clair, who played in each city a few seasons ago, send their best wishes and health in honor of her birthday which occurred a few weeks ago. The people have asked the correspondent to make this report to THE MIRROR.

Poughkeepsie, N. Y. (Special).—Collingwood Opera House: Sept. 15, "Trail of the Lonesome Pine" pleased the audiences for two performances. Comstock-Elliott company presents "Oh, Boy" Sept. 19, one of the smartest and brightest musical comedies on the road. Gertrude Walzel, the eighteen-year-old ingenue, has her first big part in this play. This is her first season in traveling on the road. Other members of the cast were Leona Thompson and Helen Du Bois.

Cohen's Opera House: "The Merry Rounders," Sept. 20-22, burlesque show, featuring Abe Reynolds, Florence Mills, Jean Leonard and Margie Wilson. Excellent business.

Kingston, N. Y. (Special).—Kingston Opera House: "Nothing But the Truth" played to a well-pleased audience, Sept. 13-14. "The Trail of the Lonesome Pine" played two successful performances, Sept. 14. A Warren Woman, a drama of life played two performances, Sept. 15. "Oh, Boy" played to two crowded houses, Sept. 20. The musical numbers were well sung and the cast well balanced. The Orpheum, playing vaudeville and pictures, reports good business.

A. ED. WALKER.

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